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MAJOR AND MINOR.

An excellent programme was presented at Collinsville, Ill., by Messrs. Jacob Moerschel, pianist, Gustave G. A. Herzog, violinist, Benj. J. Pavyer, baritone, and Chas. Huber, accompanist. Mr. Moerschel, who scored quite a success, is a pupil of George Enzinger, the well known teacher of piano.

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Cedar Rapids, Ia.—The Olympia Quartet, of St. Louis, delighted a large audience at the Opera House, on the 1st ult. Messrs. Metcalf, Niedringhaus, Kissel and Bahrenburg surpassed themselves and won over the splendid audience. Cedar Rapids wants to hear the Olympia soon again.

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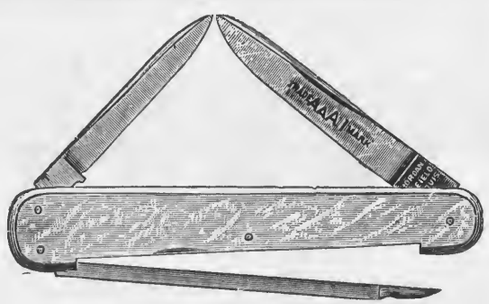

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DETROIT PHILHARMONIC CLUB.

The St. Louis public was favored, April 20th, at Memorial Hall, with a concert by the Detroit Philharmonic Club, which is composed of the following gentlemen: William Yunck, 1st violin; L. F. Schultz, 2nd violin; Walter Voigtlander, viola; and Alfred Hoffman, violoncello. The reputation that these gentlemen have earned the past years for their excellent work in ensemble playing drew a large audience, comprising the very best musical element St. Louis boasts of, for it expected to hear a smooth and thoroughly enjoyable performance: as the performance, however, was far ahead of anything heard in St. Louis for years, it was a surprise to all. The work of the Club is remarkable, and each number was applauded with an enthusiasm that knew no bounds. Where everything was done so masterly, it would be superfluous to dwell on any single performance of special excellence.

Mr. Yunck's magnificent playing, in his solo as well as ensemble work, proved that he is an artist of the very first rank. Mr. Voigtlander's viola playing was the finest ever heard in St. Louis.

The Club was assisted by Miss Adelaide Kalkmann, soprano, and E. R. Kroeger, who shared in the successes of the evening.

The Club complimented our city by playing E. R. Kroeger's F minor Quintette, the work that received such an ovation at the M. T. N. A. convention at Detroit last summer. After listening to the work as rendered by these gentlemen, assisted by the composer, we can well understand how it could not have been received otherwise. The Detroit Ph. Club will, on its second visit, (which we hope is to be soon) find an audience to greet it that will more than prove the St. Louis public to be deeply appreciative of great performances and of great music. We append the programme: 1. Robert Schumannn (1810–1856), Quartet for Strings in A major, Op. 41, No. 3; (a) Andante espressivo—Allegro Molto Moderato; (b) Assai Agitato; (c) Adagio Molto; (d) Finale—(Allegro Molto Vivace), the Detroit Philharmonic Club. 2. William Taubert (1811–), Soprano Solo, "Heimweh," Miss Kalkmann. 3. (a) Anton Rubinstein (1829—), "Music of the Spheres;" (b) Franz Schubert (1797–1828), Moment Musicale, "A la Hongroise;" (c) Felix Mendelssohn (1809–1847), Scherzo, the Detroit Philharmonic Club. 4. Henri Ernst (1814–1865) Violin Solo, Fantasie on airs from Rossini's "Othello," Mr. Yunck. 5. Richard Wagner (1813-1883), Soprano Solo, "Elsa's Traum," from "Lohengrin," Miss Kalkmann. 6. Ernest R. Kroeger (1862—), Quintet for Piano and Strings in F minor; (a) Allegro Energico; (b) Intermezzo; (c) Lento e Sostenuto; (d) Finale—(alla Tarantella), the Detroit Philharmonic Club and Mr. Kroeger. The Miller Concert Grand piano which was used at this concert charmed all with its magnificent qualities.

MENDELSSOHN QUINTETTE CLUB.

The last concert of the season given by this excellent organization was a great success in every respect. The soloists, Messrs. Heerich and Porteous, were enthusiastically received. The steady development made by the club is most marked, and the interest manifested by its intelligent audiences highly deserved. Messrs. Victor Ehling, Geo. Heerich, Louis Mayer, Valentine Schopp and P. G. Anton, Jr., the members, are to be congratulated.

EMMA JUCH.

"There is as much melody in your voice as there is rhyme and reason in the words of Shakespeare," was the beautiful tribute paid to Miss Emma Juch by President Diaz at a banquet recently tendered to the prima donna at the Hotel Jardine, in the City of Mexico. Miss Juch's tour through the Republic of Mexico has been an unprecedented, artistic triumph. During the past four weeks the Theatre National, in the Mexican Capital, where Miss Juch and her Company are now engaged, has been thronged nightly with delighted and enthusiastic auditors. Not content with crowding the auditorium of this vast theatre to its utmost seating and standing capacity, the space between the wings and the "fly galleries" on the stage has been invaded by many who were unable to secure places in front. It is quite customary for Mexicans to pay for the privilege to witness a performance from the stage. It has become so established that a manager must allow this privilege to a patron of the playhouse, if he demands it, when the places are all occupied in the auditorium.

During the Juch season, crowded houses have been the rule, both front and back. Miss Juch has not only made a grand individual triumph, and the Company which bears her name has met with admiration and favor, but she has accomplished the remarkable task of popularizing the music dramas of Richard Wagner, sung in the English language among a Latin race. Verdi and Rossini were idolized in Mexico until the advent of the Juch Company with a Wagner repertoire. Heretofore it was considered absurd and foolhardy for an Impressario to present a Wagner opera to a Mexican public, especially by an English singing Company.

Miss Juch has completely revolutionized this state of things in that country, for it is declared that her productions of Wagner's operas have not only removed this prejudice against the world's greatest composer, but have created a veritable furore in his favor. The reception and success of "Tannhauser," which was the first Wagner opera presented in Mexico, was so positive and immediate as to win for Wagner and Miss Juch a devotion more fervent than that bestowed on Italian composers and singers. This is particularly interesting, because of Miss Juch's forthcoming appearance in this city. At the close of the Mexican engagement, she and her splendid Company come direct to St. Louis, and, in the Exposition Music Hall, commencing Monday, May 11th, will present an incomparable repertoire of grand operas. On this occasion, which is most appropriately termed a "May Opera Festival," she will have the valuable co-operation of Jannschowsky, Maconda, Freebert, Meislinger, Hedmont, Clarke, Stephens, Rathjens, Stormont, Velta and Knight, who are considered among the ablest artists who sing in the English language, a grand orchestra of sixty, the Juch chorus of fifty, St. Louis Orpheus Sængerbund, and the St. Louis Damenchor, numbering in all three hundred, and making the most imposing array of musical talent that has ever appeared in English Grand Opera in St. Louis. "Tannhauser," "Fidelio," "Lohengrin," "Huguenots," "The Flying Dutchman," "Carmen," and "Die Walkure," are the operas for the festival week and the order in which they will be produced. With Neuendorff as Musical Director, and Parry as Stage Manager, and the operas mounted with a wealth of scenery, costumes and other stage splendor, is an assurance that the festival will not only be a great popular success, but one of the most important musical and operatic events that has ever been announced in this city.

ST. LOUIS CHORAL-SYMPHONY SOCIETY.

The last concert of this association, April 16th, was a fit close to a brilliant season. Mr. Otten prepared for the occasion an unusually fine programme—offering for its chief orchestral numbers Schubert's unfinished Symphony No. 8, B minor; Liszt's Symphonic Poem, "Les Preludés;" and Beethoven's Piano Concerto in E flat major, with Franz Rummel as soloist. Mr. Otten seemed more than inspired with the works in hand. The different numbers were rendered with a delicacy, promptness and rare spirit that showed the orchestra was thoroughly in concord with him, for he swayed it with an ease that only a complete study and understanding of these works can possibly achieve. The committee of gentlemen who had the concerts in charge may well be proud of the success so honestly won. If there were any doubts entertained by a few wiseacres at the outset of the concerts as to Mr. Otten steering the ship, those doubts have been dispelled, for all must admit the successes achieved. The work of Mr. Franz Rnmmell, the soloist on the occasion, was simply superb—he was recalled again and again. Having dwelt upon his masterly performances at length in our April issue, we only remark that better piano playing was never listened to in St. Louis. The piano used by Mr. Rummell was a magnificent Steinway Grand—which justly shared the triumph of Rummell.

LOUIS ELSON.

Louis Elson, the eminent Boston lecturer and critic, gave a lecture, entitled, "The Story of German Music," at Memorial Hall, on the 23rd ult. The illustrations were: Ancient Minnesong, "König Rudolf," about 1275; Modern Minnesong, "O, Du mein holder Abendstern"—R. Wagner; "Ich alter Mann," 14th century, arranged by R. Franz; "Dich meiden" (popnlar song), 15th century; Ancient Choral, "Goldberg," 14th century; Comic Song, "Urian's Journey," L V. Beethoven; Körner's "Schwertlied," C. M. v. Weber; "Gretelein," F. Kücken; Loreley, F. Silcher.

Mr. Elson held the audience in the closest attention, the evening proving one of great instruction and delight. Every one declared the lecture a rare treat. The Miller piano was selected for use in this concert. We advise all who have an opportunity of hearing Mr. Elson, to take advantage of it. Mr. Elson will favor a few cities with his presence before returning to Boston.

CITY NOTES.

Fred Specht called on his friends, who are always glad to see him.

The St. Louis Glee Club gave its second concert on the 7th ult., to a fair audience.

E. R. Kroeger assisted in an instructive programme given for the benefit of the Workingmen's Self-Culture club.

R. Poppen spends his leisure time in reading. History and biography are his preferences, and he has a great memory for dates.

Louis Hammerstein manages to come down town now and then. He doesn't stay long, though; nothing suits him better than to be up and doing.

Mrs. J. H. Lee, of 514 West-end, has a very successful number of piano pupils. She is most careful in her training, and is very much sought after.

Messrs. Townley, Cornelius, Ravold and Yost compose the Tuscan Quartette. They sang for Tuscan lodge at its anniversary, and carried off all the honors.

Miss L. F. Miner, of 3949 Olive street, is recognized as a very painstaking teacher. She is well qualified to develop a pupil, and takes pride in her excellent work.

Mrs. Louie A. Peebles had to forego several important engagements, one of which was for the Mendelssohn concert, on account of sickness. She has fully recovered.

Miss Alice Pettingill, Mrs. Laura Anderson and Mrs. Douglass Phillips contributed numbers for the commencement exercises of the Hygiene College, given at Pickwick theater.

Wayman C. McCreery is at work with the McCullough club, which will appear in comedy at the Grand Opera house for the benefit of the Confederate Soldiers' Home. The date is not yet announced.

Prof. Robert Nelson, the vocal teacher, trained the chorus for the Sara Bernhardt engagement here. He has received applications from the most distant points, many teachers being anxious to study with him.

Miss Maggie Hennagan gave a very interesting musicale, in which the following programme was presented, all the participants being well received: Valse Mignon (Carl Sidus), Little Miss Koster; Song, Miss Deno Maginis; Valse (Durand), Miss E. Thompson; Inst. Solo, "Ernani," Miss Helen Beaumont; Inst. Solo, "Il Trovatore" (Kuhe), Miss Lily Biskup; Medley of Familiar Songs, Master Eugene Gerst; Valse (Tito Matei), Miss Blanche Culhoff; Vocal Solo, "Ernani," Miss Lydia Guire; "Whispering Winds" (Wollenhaupt), Miss Gussie Velde; Vocal Solo, "We'd Better Bide a Wee," Miss A. Thompson; "Break of Day" (Muller), Miss Mamie Koster; Vocal Solo, "Good Night," Miss E. Thompson; "I Puritani" (Laybach), Miss Blanche Carpenter; "Sleigh Race" (Holst), Miss Nellie Casey; "Royal Waltz," Master Eugene Gerst; Inst. Duett, Little Miss Koster and Miss M. Hennagan.

CITY NOTES.

A grand concert was given at Liederkranz Hall, on the 24th ult. by Miss Maria Hartmann, Soprano, Gerhard Stehman, Baritone, P. G. Anton, Jr., Cello, and Louis Conrath, pianist. The programme was excellently rendered, especially the cello solo, "Le Desir"—Servais, by P. G. Anton, Jr., and "Home, Sweet Home"—Rivé-King, by Louis Conrath.

Eugenia Williamson, B. E., and her pupils in elocution, Delsarte and æsthetic physical culture, will give the second soirée at Pickwick Theatre, Tuesday Evening, the 26th inst. The programme will consist of readings, recitations, a ring drill by young ladies. Pantomimes:—"Tear of Repentance," and "Gipsy Flower Girl," accompanied with piano; also musical selections.

"The edition of Webster's Dictionary of 1847 has been reprinted by a Chicago house, copyright on it having expired by the lapse of forty-two years. Only those who are ignorant of the great advances that have been made in dictionaries are likely to buy this reprint at any price." says the *New York Times*, while the *Buffalo Christian Advocate* adds: "DON'T BE DUPED. Thousands are, or are likely to be, by the flashy, fraudulent advertisements of 'The Original Webster's Unabridged Dictionary," which is offered for two or three dollars. * * * * If any of our readers wish to invest in a purchase which they will be likely afterward to regret, they will do so after being duly notified."

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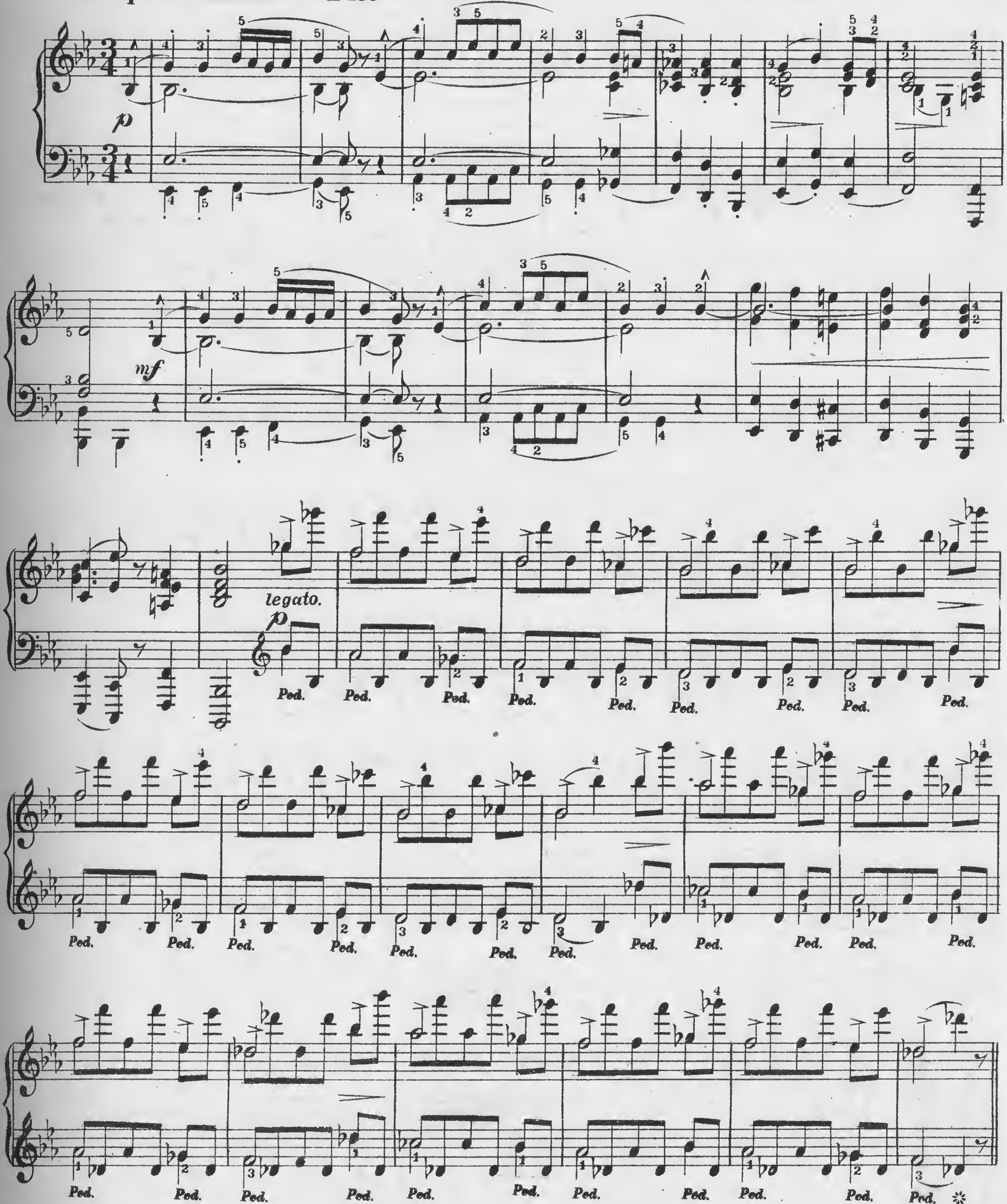
MENUETT.

P. Mori.

Tempo di Minuetto. 𝅗𝅥 = 138.



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cres.

sf

ff

r. h.

Ped.

mf

TRIO.

dolce.

p

ff

ff

Ped.

Ped.

rit.

a tempo.

f

Ped.

Ped.

Ped.

Ped.

Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. *f* Ped. Ped. Ped. Ped. Ped. *f* P P

Leggiero.

p

Ped. Ped. Ped. Ped. *p* Ped.

Ped. Ped. Ped. Ped. Ped.

f *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

Scherzando.

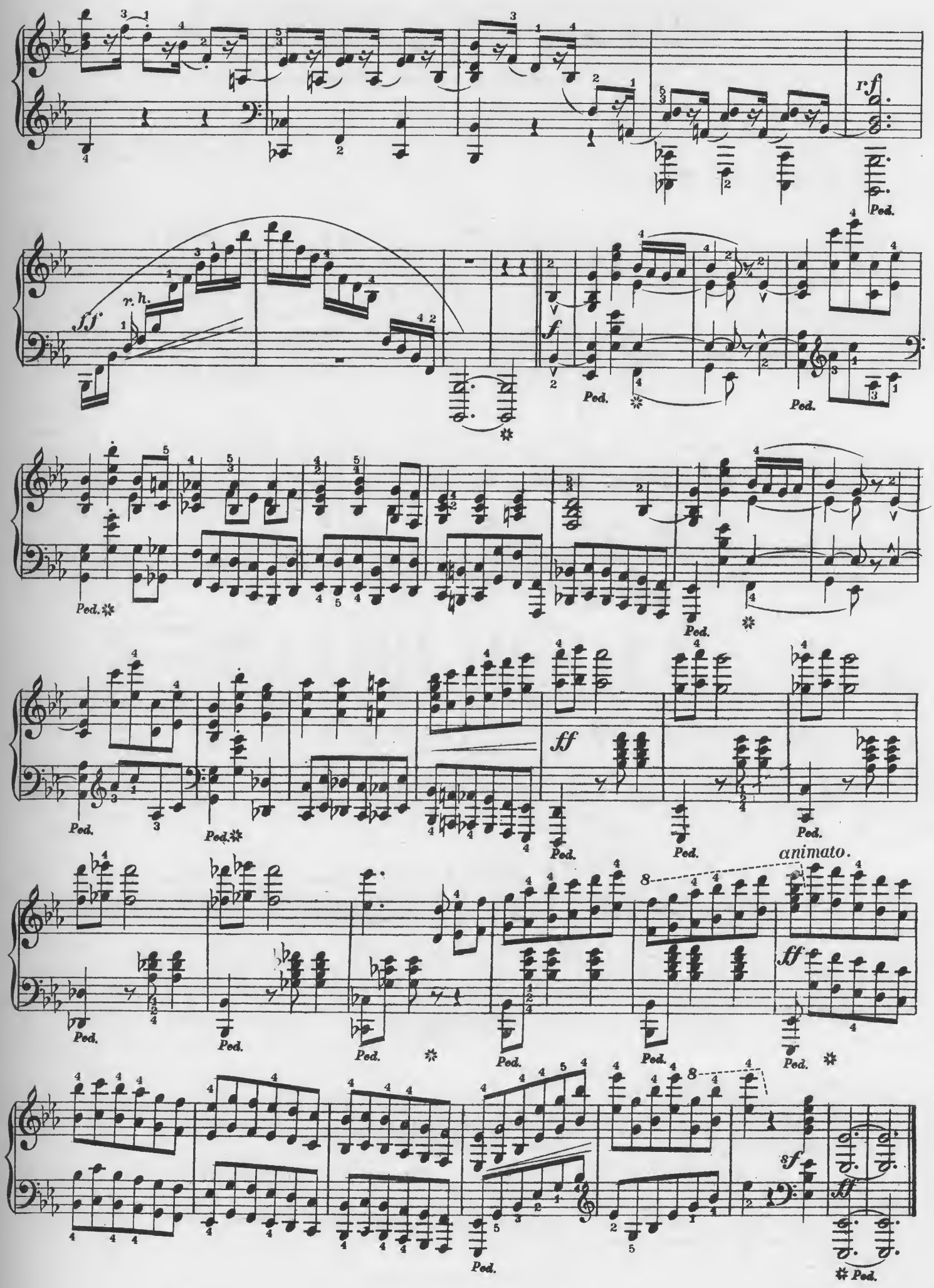
cres.

p

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. ✲

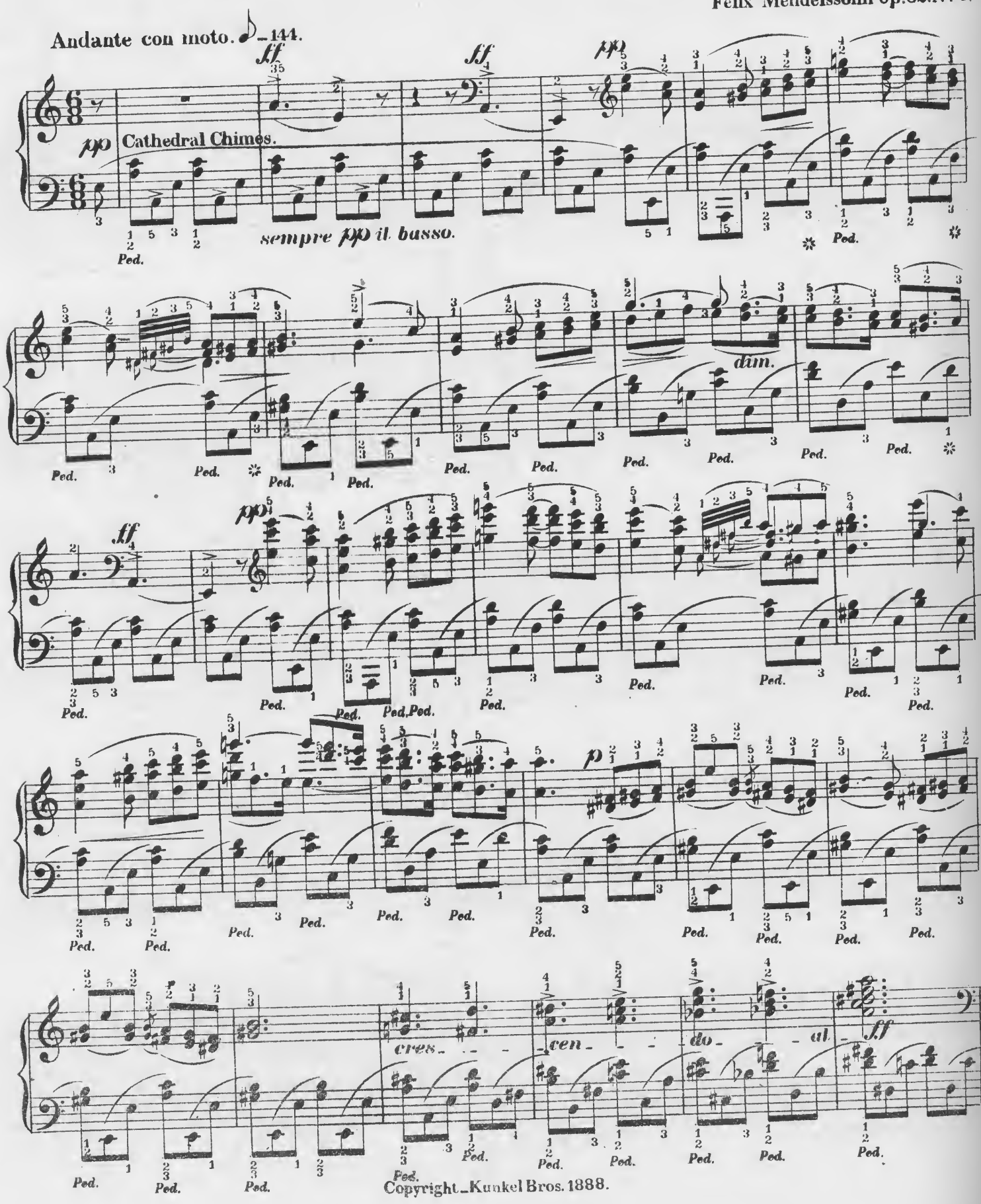

rf
Ped.
ff
r. h.
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
animato.
ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
sf
ff
Ped.
Ped.

VENETIANISCHES GONDELLIED.

(VENETIAN GONDELLIED.)

Song without words.

Felix Mendelssohn Op.62.No 5.



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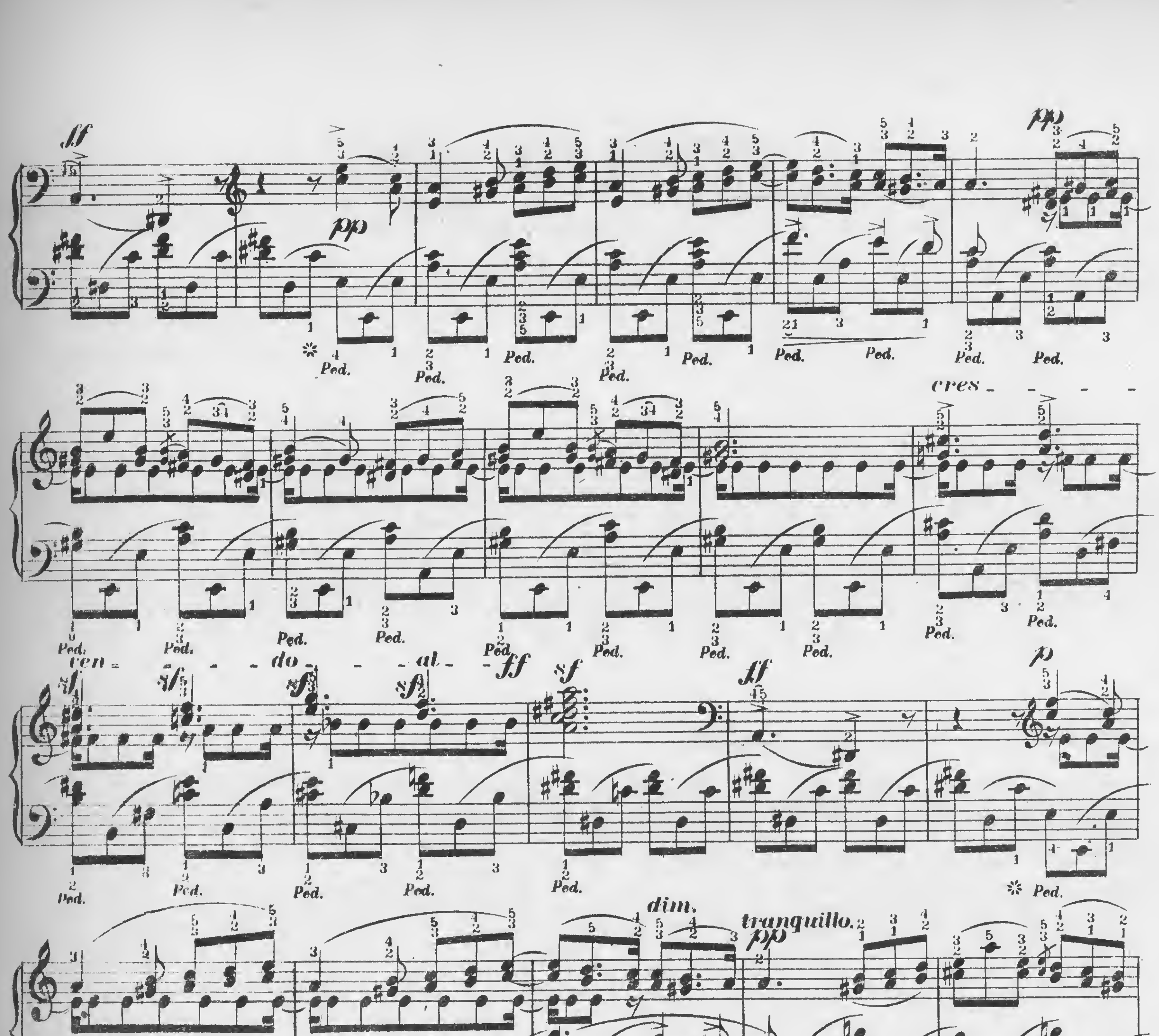
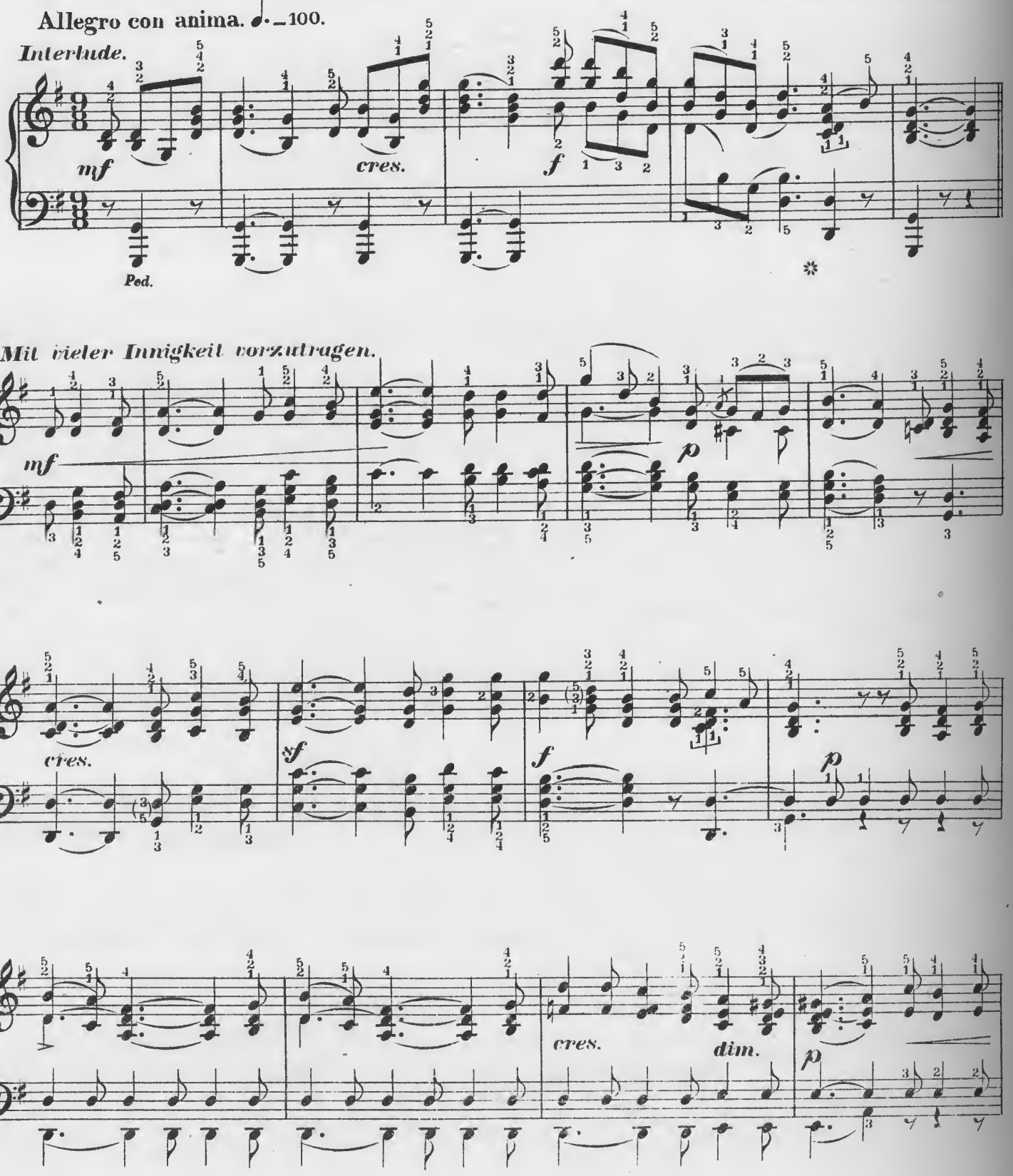

ff
pp
Ped.
cres
cen - do - al -
sf
ff
p
dim.
tranquillo.
dimin.
sempre pp
dimin.

SONG OF JOY.

(JUBELLIED.)

Song without words.

Felix Mendelssohn Op.62.No4



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cres.

f

dim.

mf

cres.

15

f

p

Ped. ✲

sf

p

cres.

sf

Ped. ✲

Ped. ✲

sf

f sf

sf

espress.

l.h.

dimin.

p

Ped. ✲

mf

Ped.

cres.

sf

f

p

✲

IN THE MAY.

WONNIGE MAIENZEIT.

Notes marked with an arrow ↘ must be struck from the wrist.

F. Behr Op. 424.

Allegretto ♩ = 144.

p

p

mf

Ped. ✲

f

Ped. ✲

Scherzando.

mf

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1. 2. *dolce.*

p

Ped. *Ped.*

f *f*

p

Ped.

mf

p

f

Ped

Repeat from the beginning to 𝄋: then go to the finale

FINALE.

f *f*

Ped.

To my dear Parents.

GRAND OPERATIC FANTASIA.

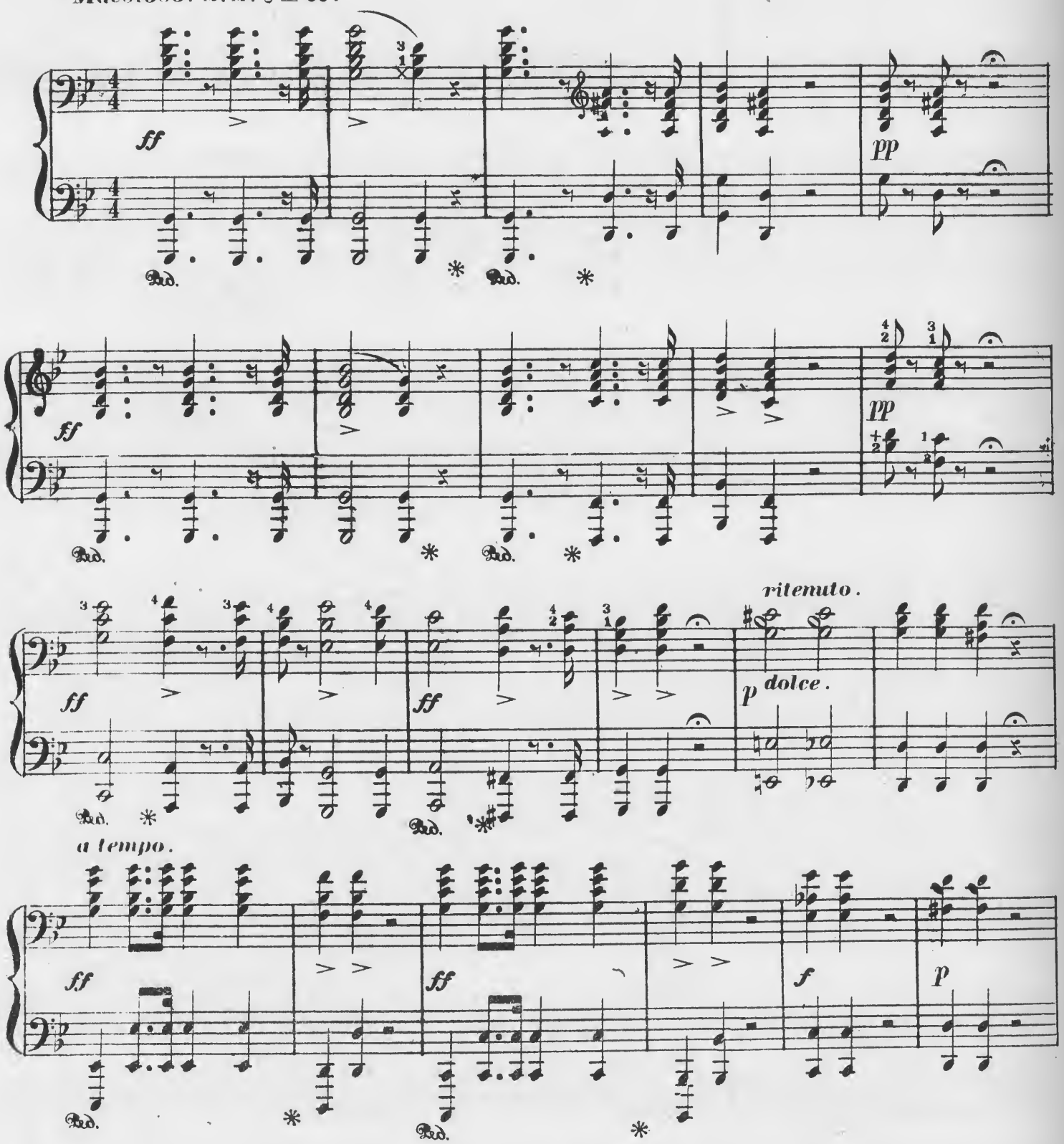
Nº 1.

MARCUS I. EPSTEIN.

SECONDO.

NORMA. *Bellini.*

Maestoso. M.M. 𝅗𝅥 = 88.



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To my dear Parents.

GRAND OPERATIC FANTASIA.

No. 1.

MARCUS I. EPSTEIN.

PRIMO.

NORMA. ***Bellini.***

Maestoso. M. M. ♩ = 88.

8ª

ff *pp*

Ped. * Ped. *

8ª

ff *pp* *ff*

Ped. * Ped. * Ped. *

8ª

ritenuto.

ff *dolce.* *p*

Ped. *

8ª

a tempo.

ff *ff* *f* *p*

Ped. * Ped. *

8a

ff Ped. Primo.

Con moto ♩ = 76.

p *cres:* *ff* *p*

Ped.

cres: *ff*

Ped.

f

p *f* *rf*

trem: *trem:*

p *rf* *rf* *rf*

Ped. Ped. Ped.

brilliant.

ff

cadenza.

Ped. *

Con moto. M.M. ♩. = 76.

cres:

rf *p*

Ped. *

cres:

rf *f*

Ped. *

p

f

rf *p* *f* *f* *rf*

Ped. * Ped. * Ped. * Ped. *

SONNAMBULA. *Bellini.*

Andante. M.M. ♩. = 60.

Cantabile. *pp* *semplice.* *l.h.*

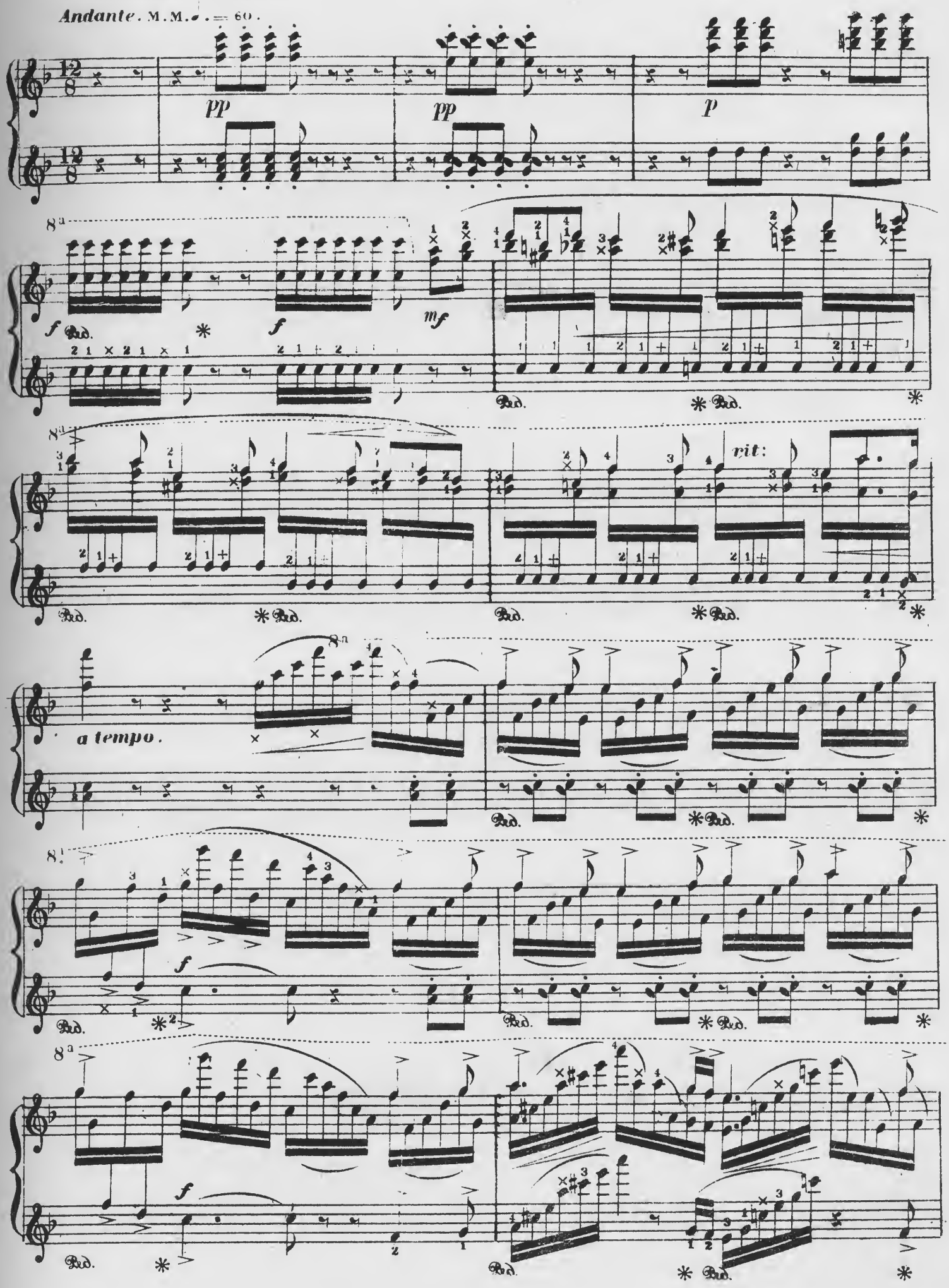
legato assai.

a tempo. *rit:* *p*

PRIMO.

SONNAMBULA. *Bellini*.

Andante. M.M. ♩. = 60.



sempre cres:

rit: *a tempo.*

un poco rit:

a tempo.

p

dim:

pp

pp

8a

sempre cres:

ff

sempre ff

dim

p

con dolore.

morendo.

un poco rit:

a tempo.

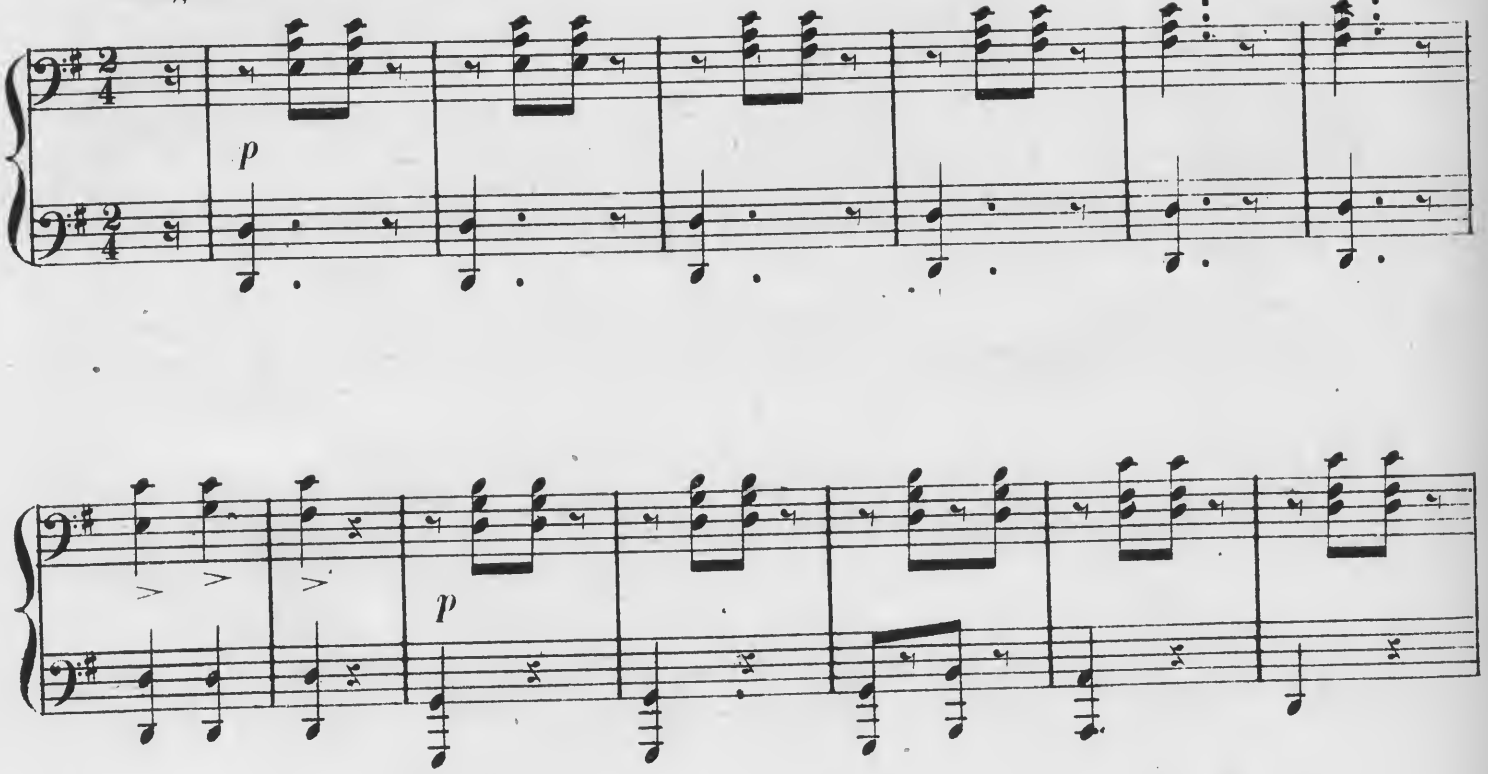
pp

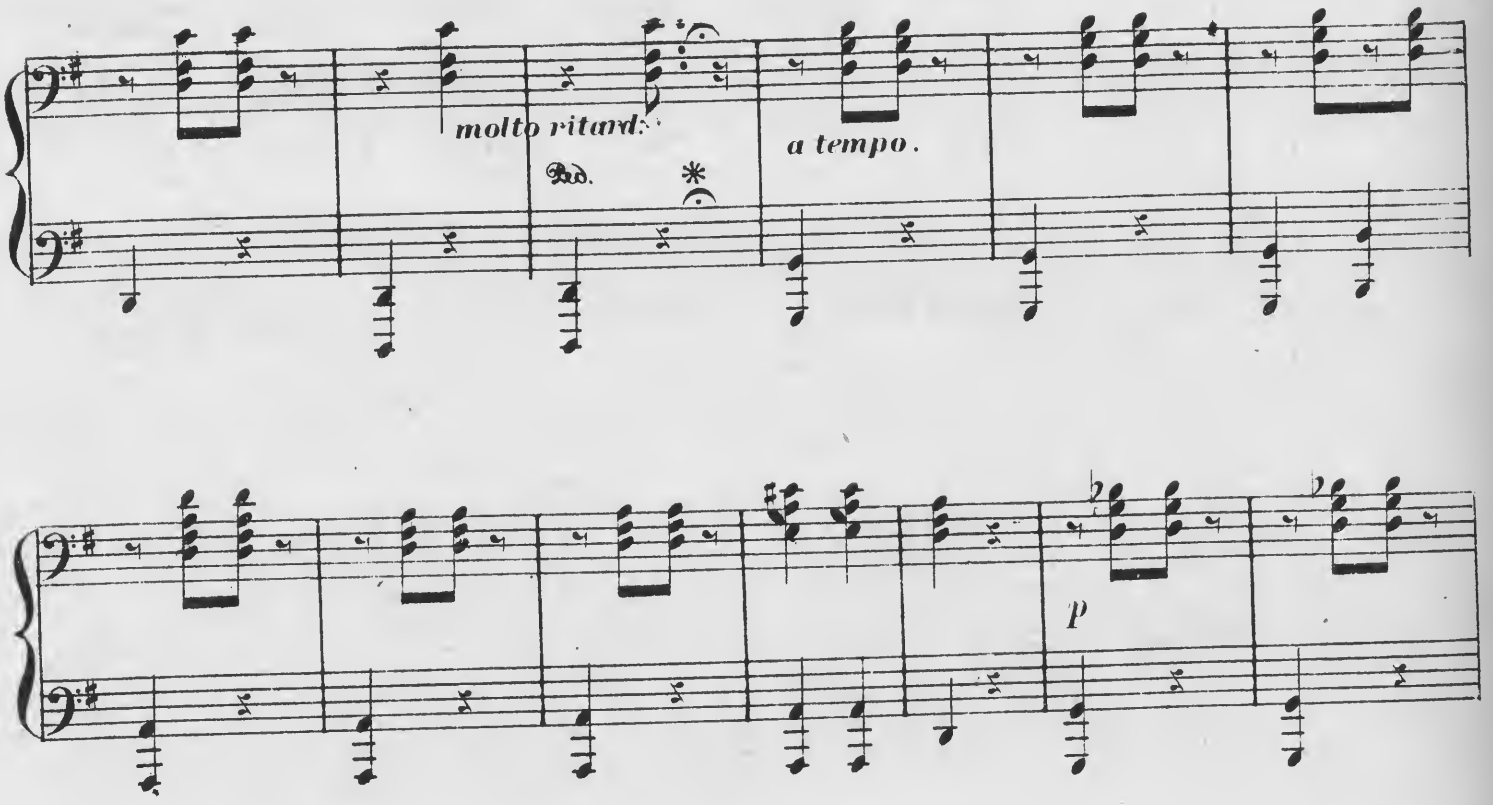
pp

dim:

BARBE BLEU. *Offenbach*.

Allegretto. M.M. ♩ = 104.





BARBE BLEU. *Offenbach*.

Allegretto. M.M. ♩ = 104.

mf

f

p

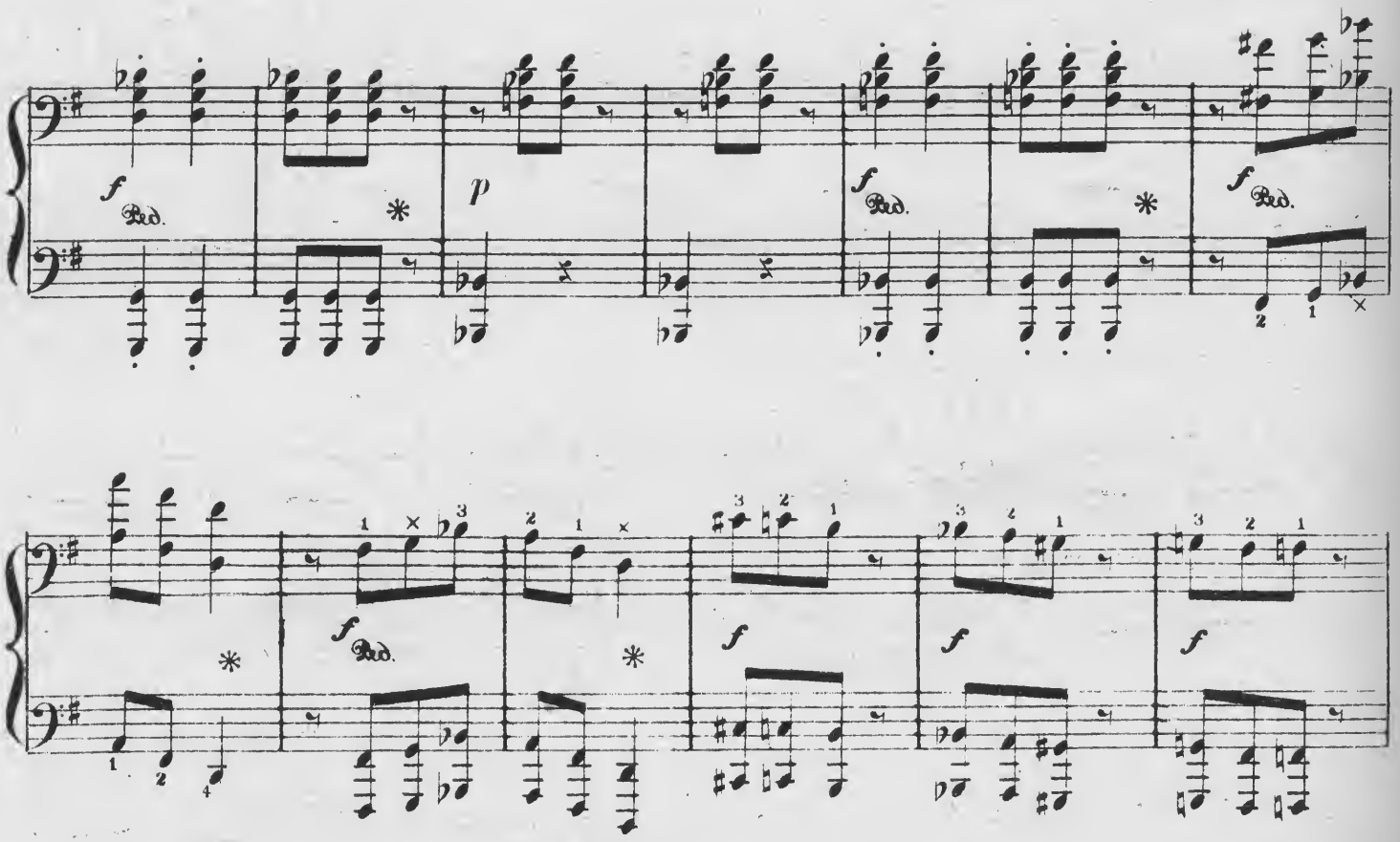
molto ritard.

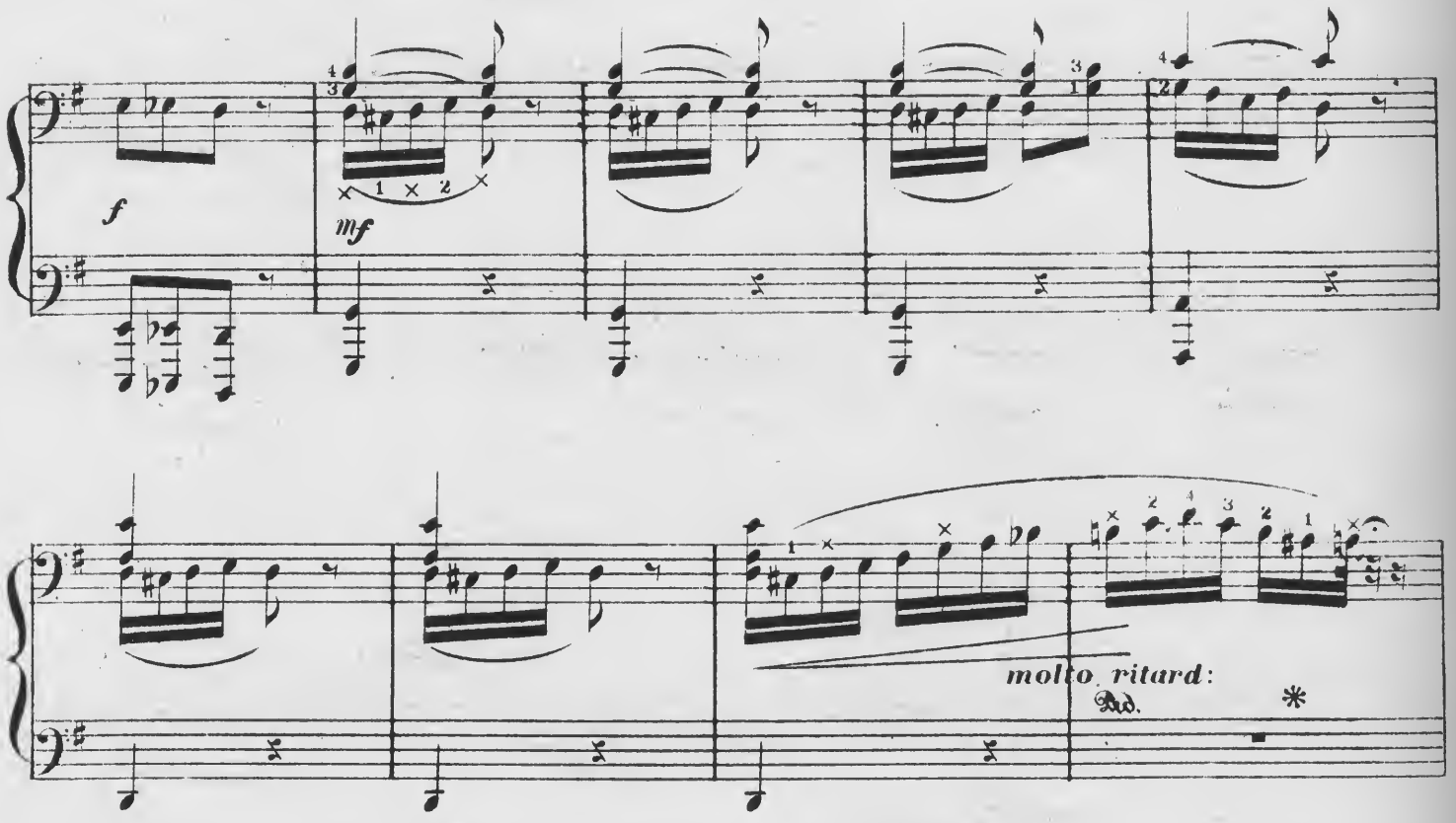
a tempo.

f

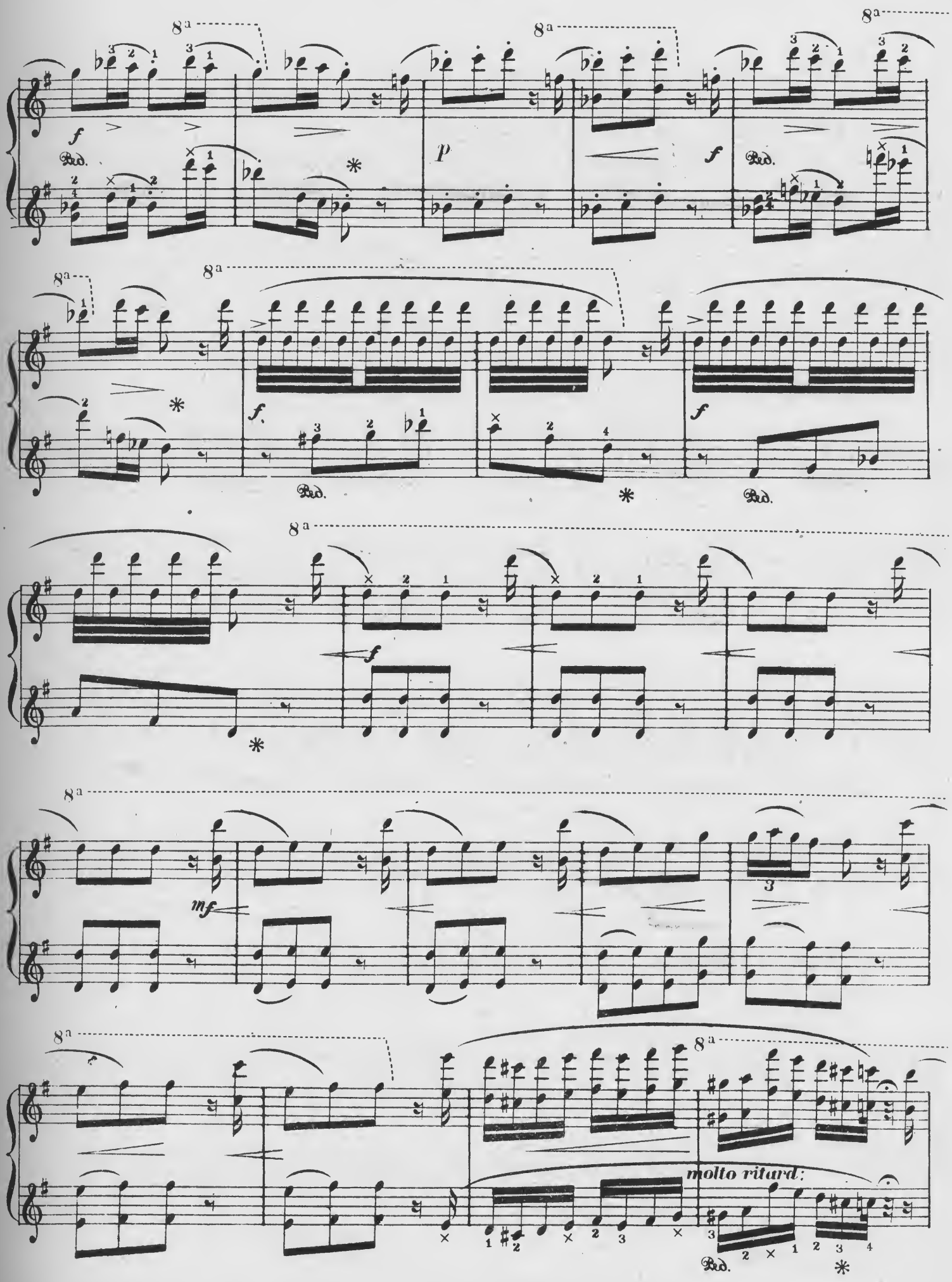
p

f


f
Ped.
*
p
f
Ped.
*
f
Ped.
f
Ped.
*
*
f
f
f
f


f
mf
molto ritard:
Ped.
*

PRIMO.



a tempo.

cres:

molto ritard:

Ped. *

a tempo.

poco a poco accelerando.

STRADELLA. ***Flotow.***

Allegro vivace. M. M. ♩ = 96.

p

8a

a tempo.

cres:

8a

molto ritard:

a tempo.

Ped. *

8a

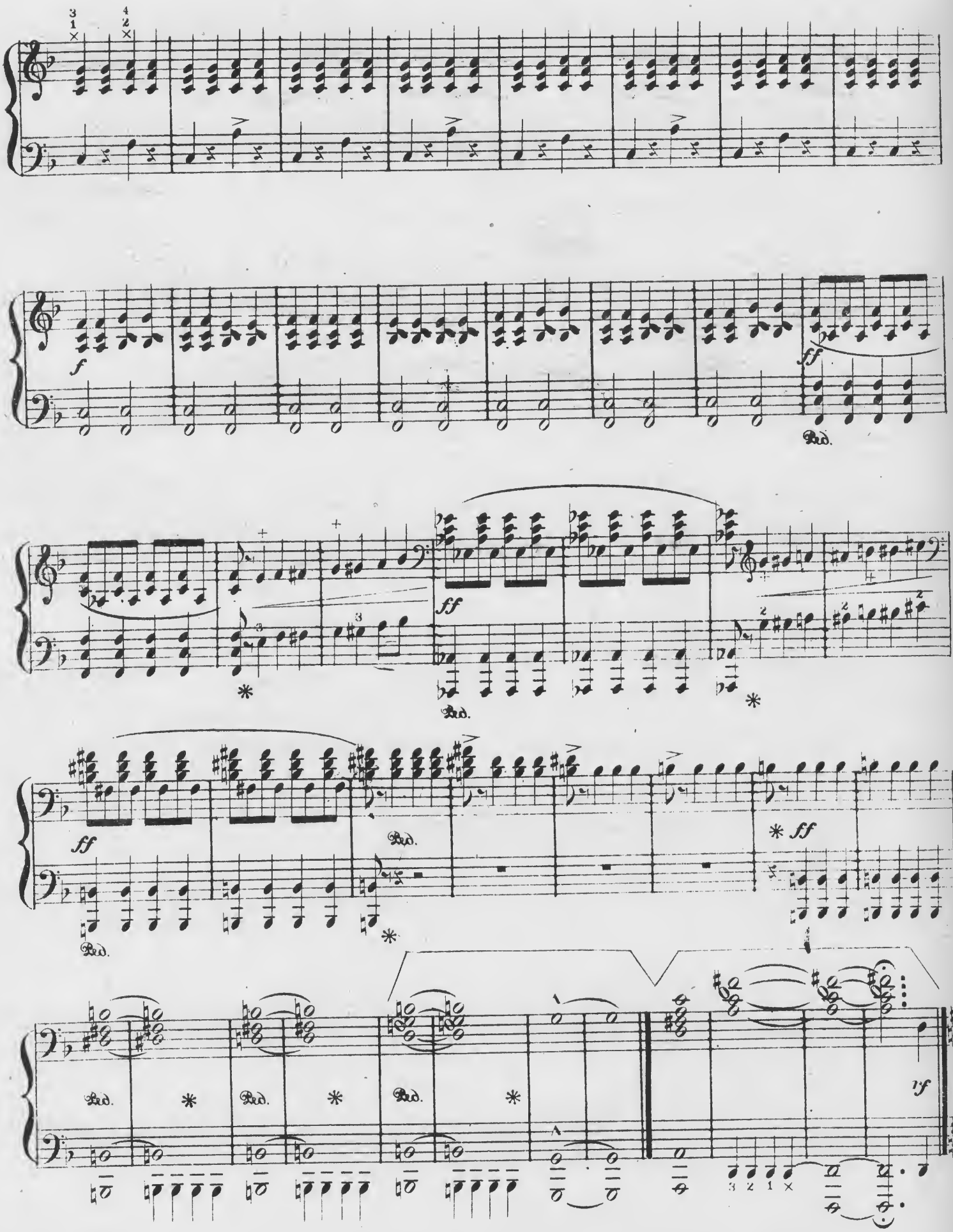
f *poco* *a* *poco* *accelerando.*

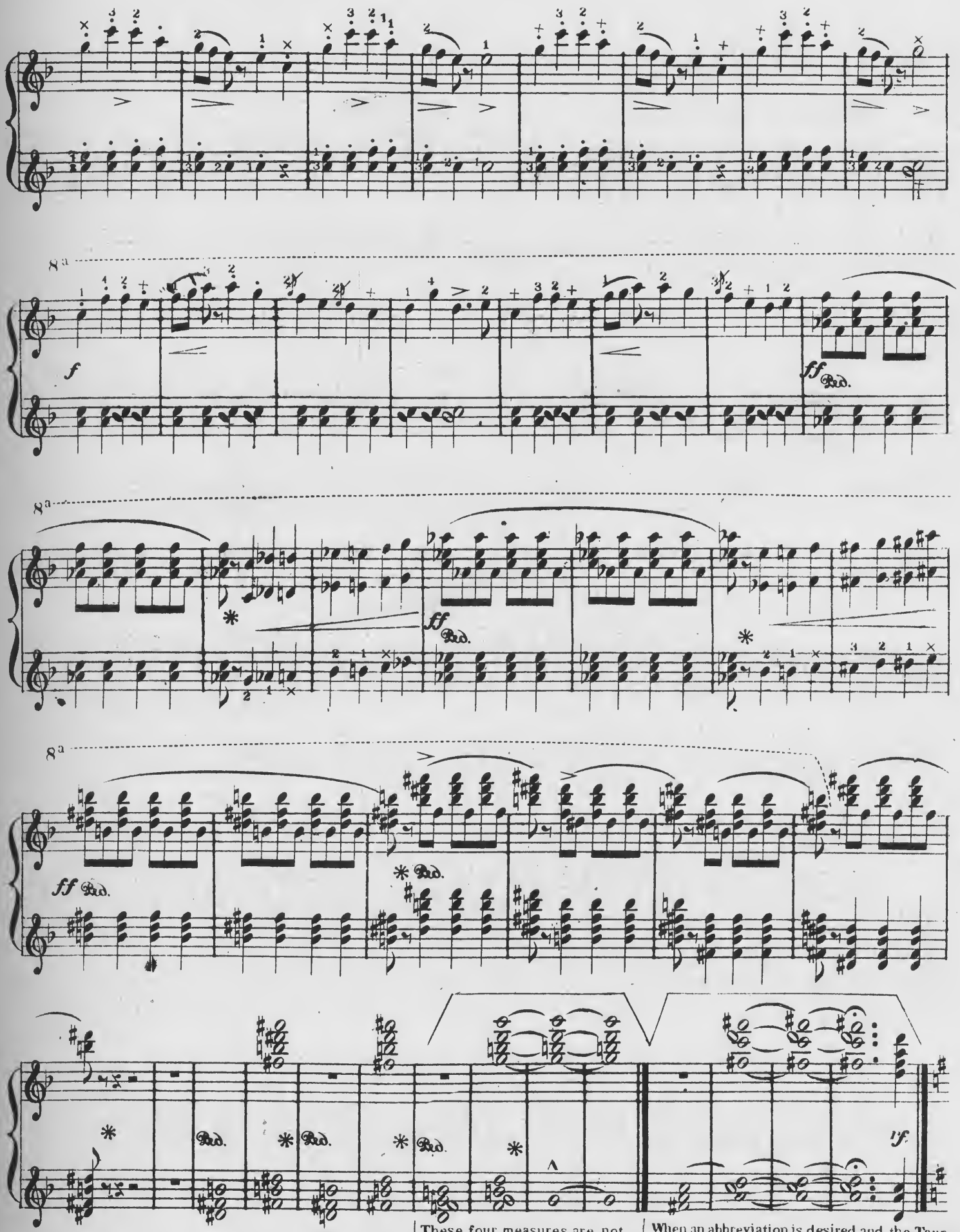
STRADELLA. ***Flotow.***

Allegro vivace. M.M. ♩ = 96.

p

SECONDO.





These four measures are not played when the following four are used to effect an abbreviation.

When an abbreviation is desired and the Tannhauser omitted these four measures must be played as they form the connection with the Banditten streiche page 25.

TANNHAUSER. *Wagner.*

Marcia. M.M. ♩ = 132.

p

Ped. * Ped. *

p

p staccato delicatamente.

p

cres - - - cen - - - do.

ff

TANNHAUSER. *Wagner.*

Marcia. M. M. ♩ = 132.

Secondo.

Ped. * Ped. *

ben cantabile.

cres -

- - cen - - - - do

To abbreviate go from 𝄋 to ⊕ page 23

ff

p

f p

p

f

f p

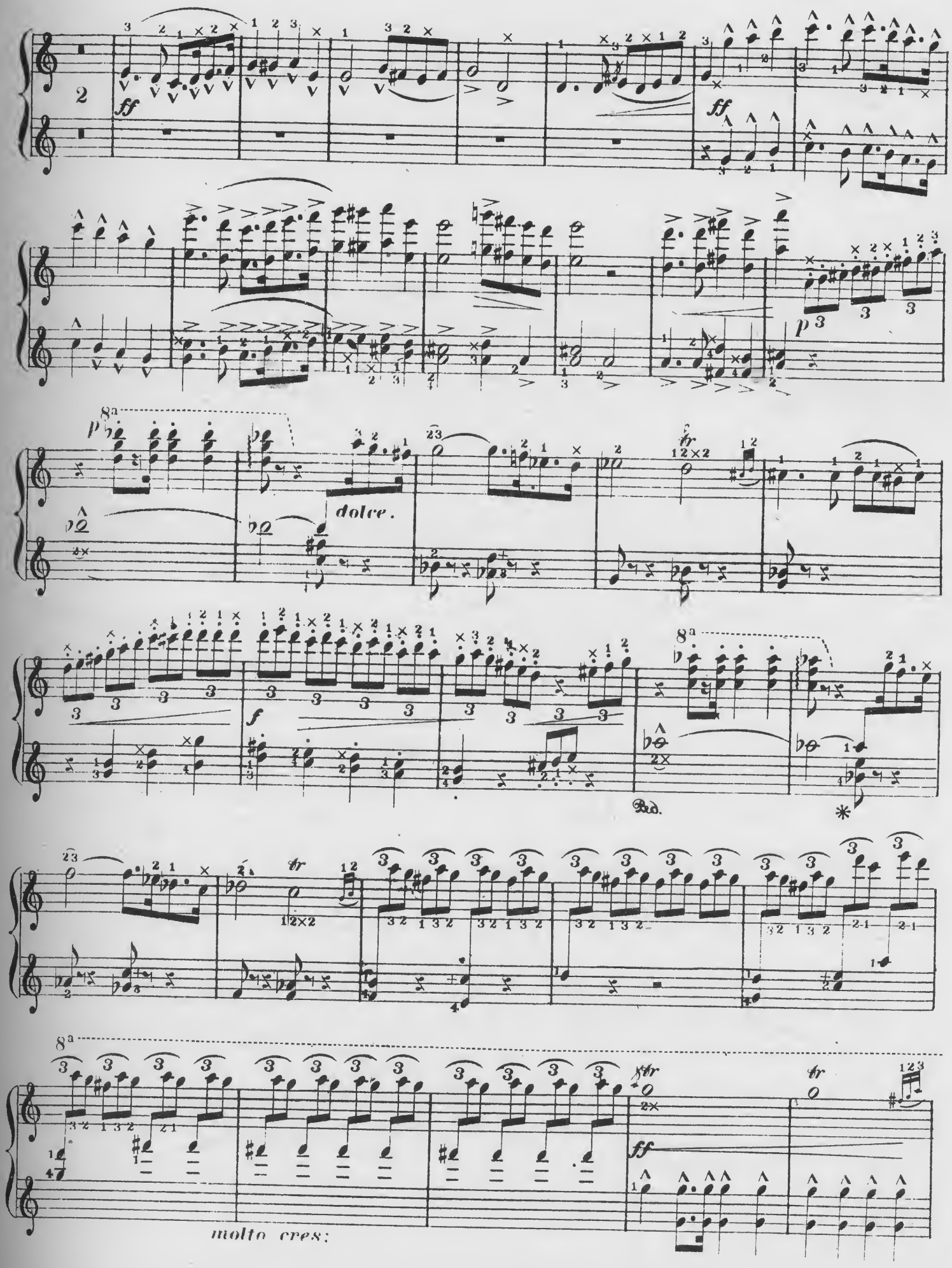
Ped.

*

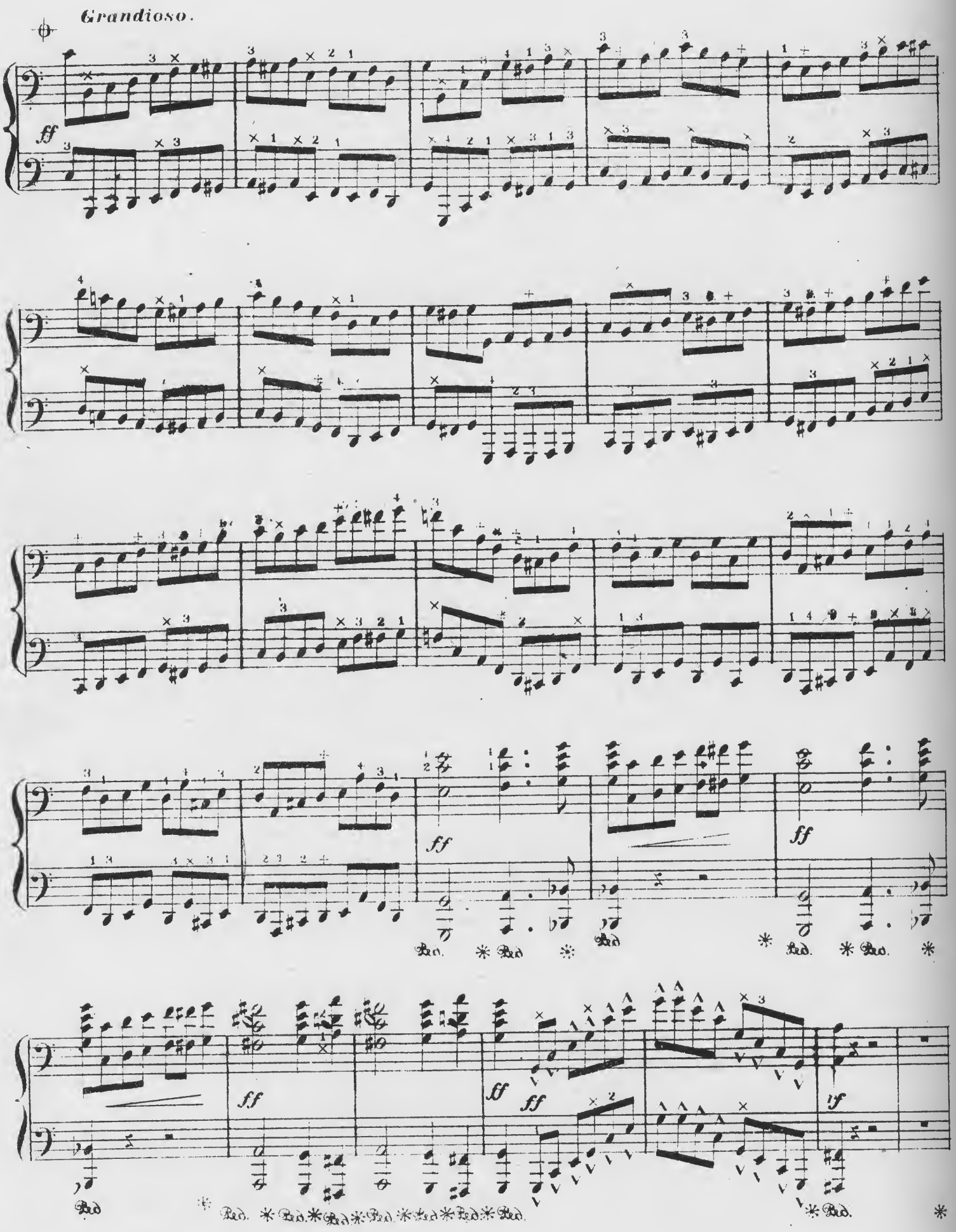
f

ff cres:

PRIMO.



SECONDO.



Grandioso.

8a

fff

fff

8a

ff

ff

8a

ff

f

8a

ff

Ped. * Ped. * Ped. * Ped. *

8a

ff

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8a

ff

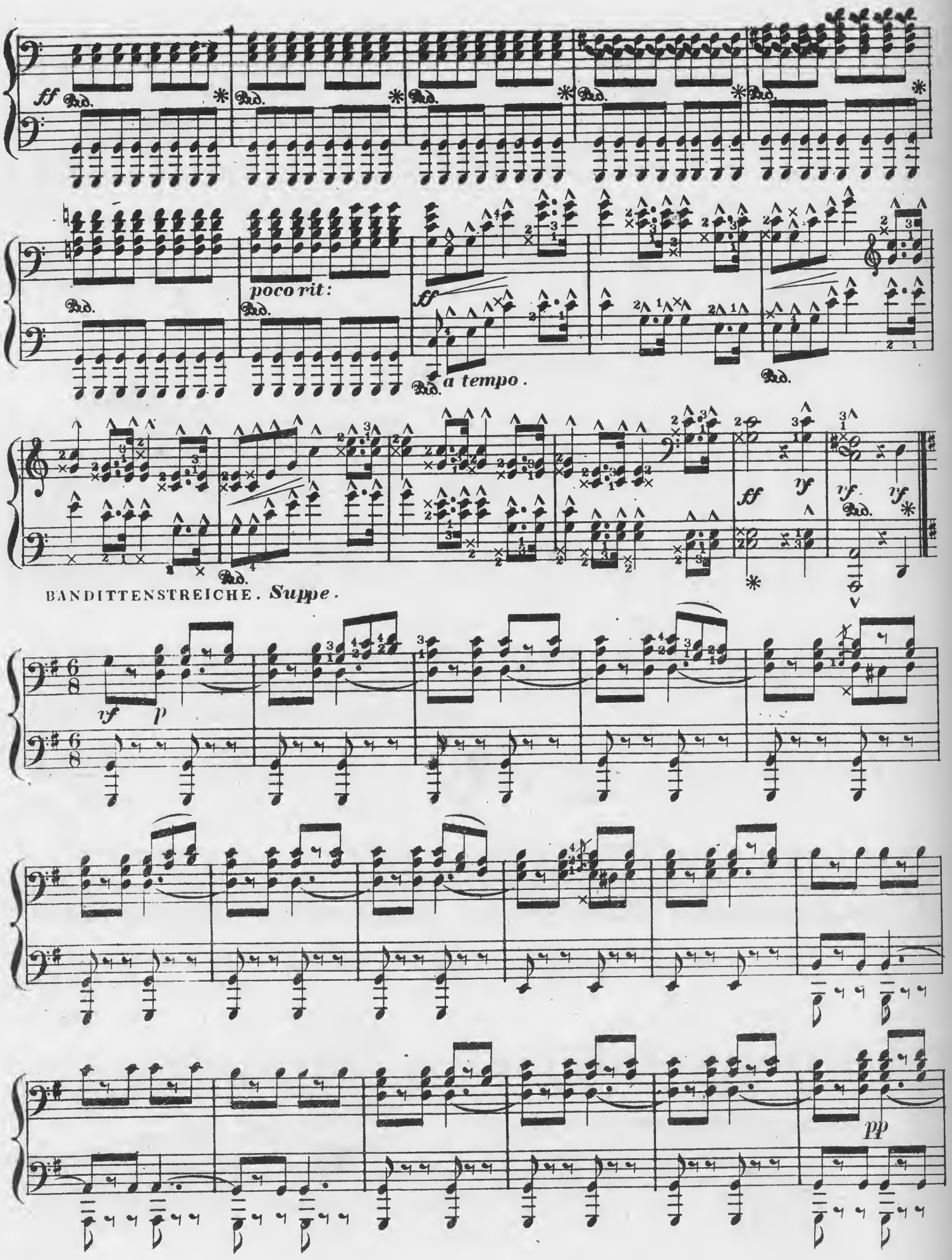
ff

ff

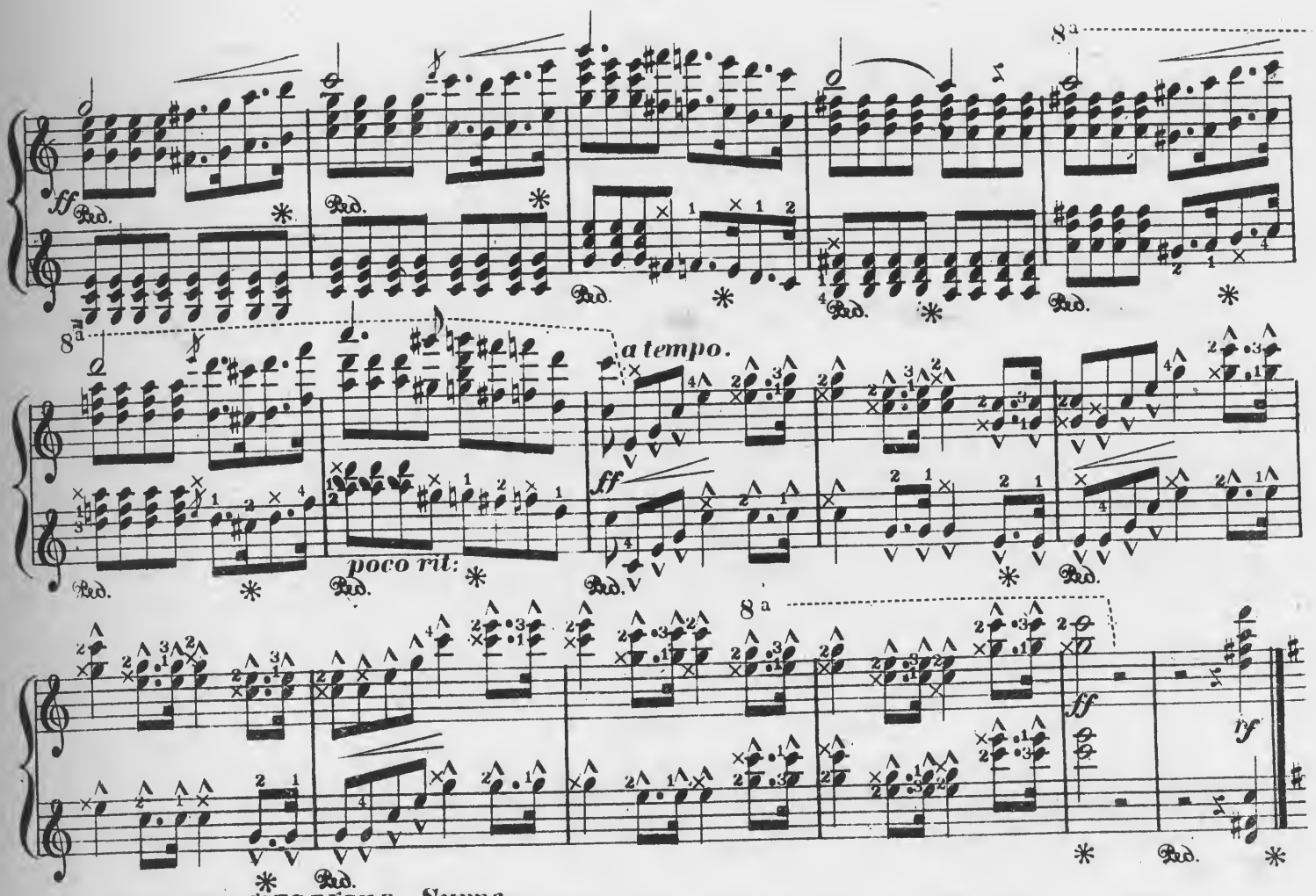
tf

Ped. * Ped. *

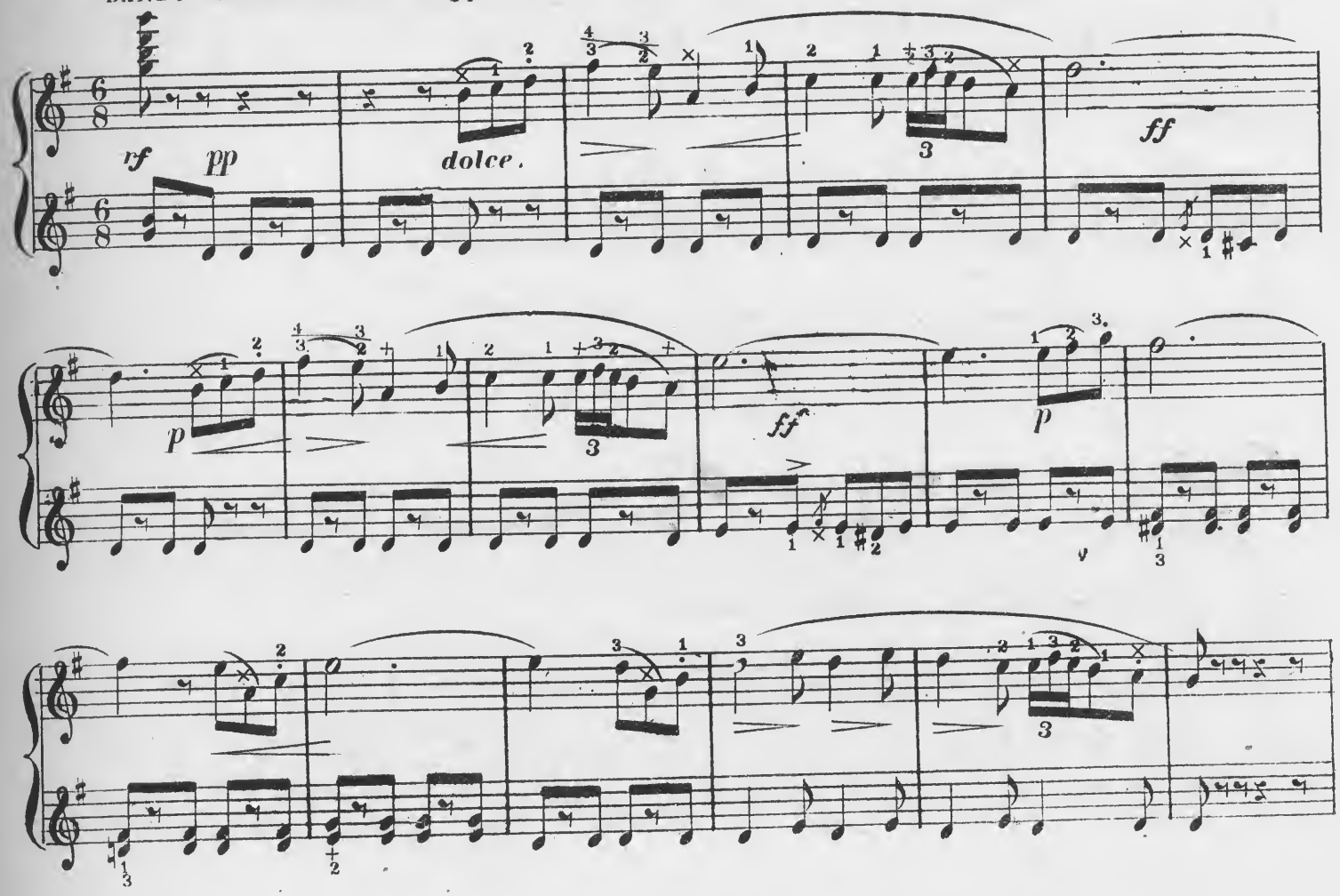
strepitoso.



BANDITTENSTREICHE. *Suppe.*



BANDITTENSTREICHE. *Suppe.*

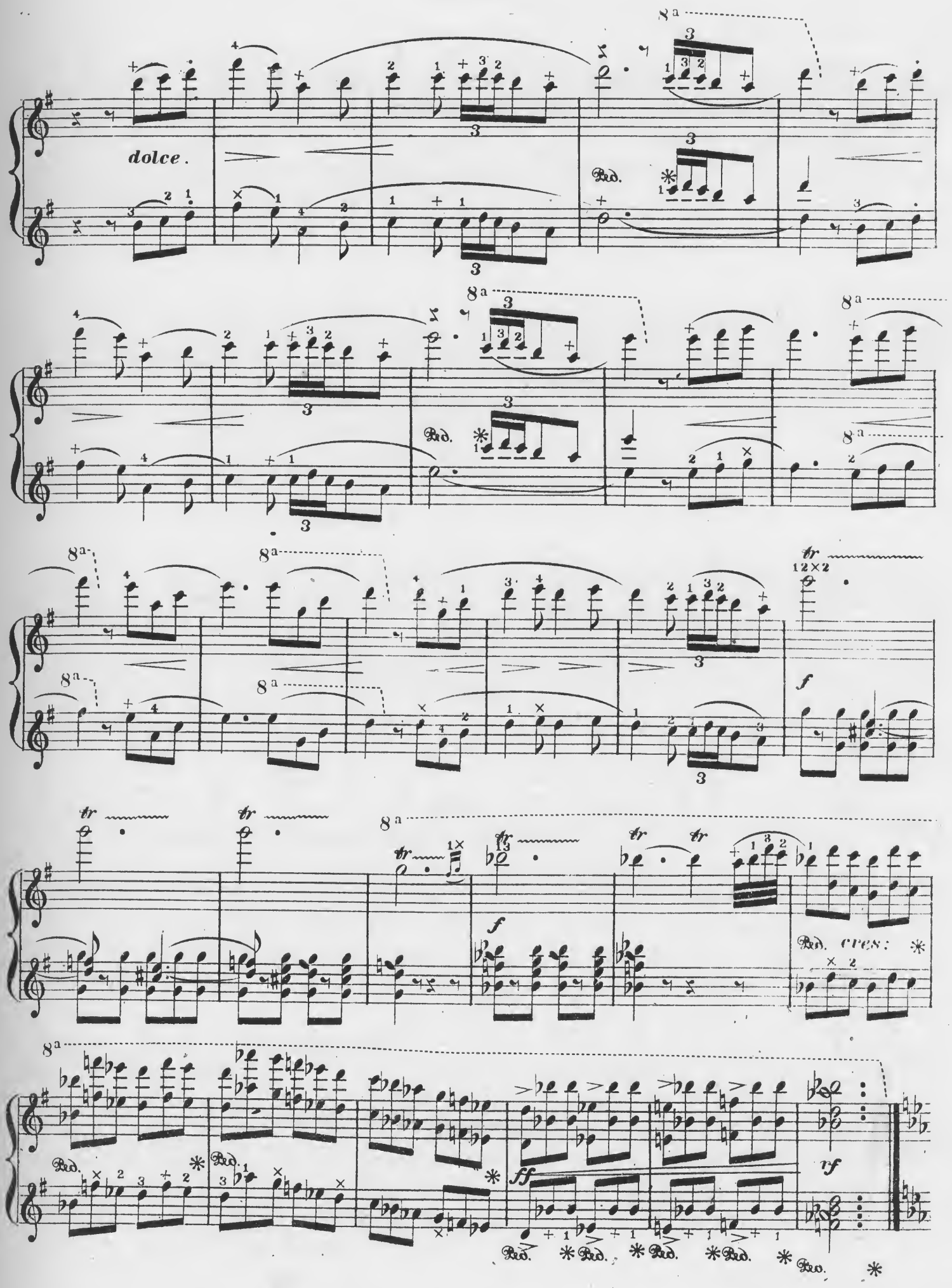


Ped. * Ped. * f

ff Ped. * ff vf

Ped. * Ped. * Ped. * Ped. * Ped. *

PRIMO.



MARCHE AUX FLAMBEAUX. *Boscovitz.*

Allegro. M.M. ♩ = 168.

rf *p*

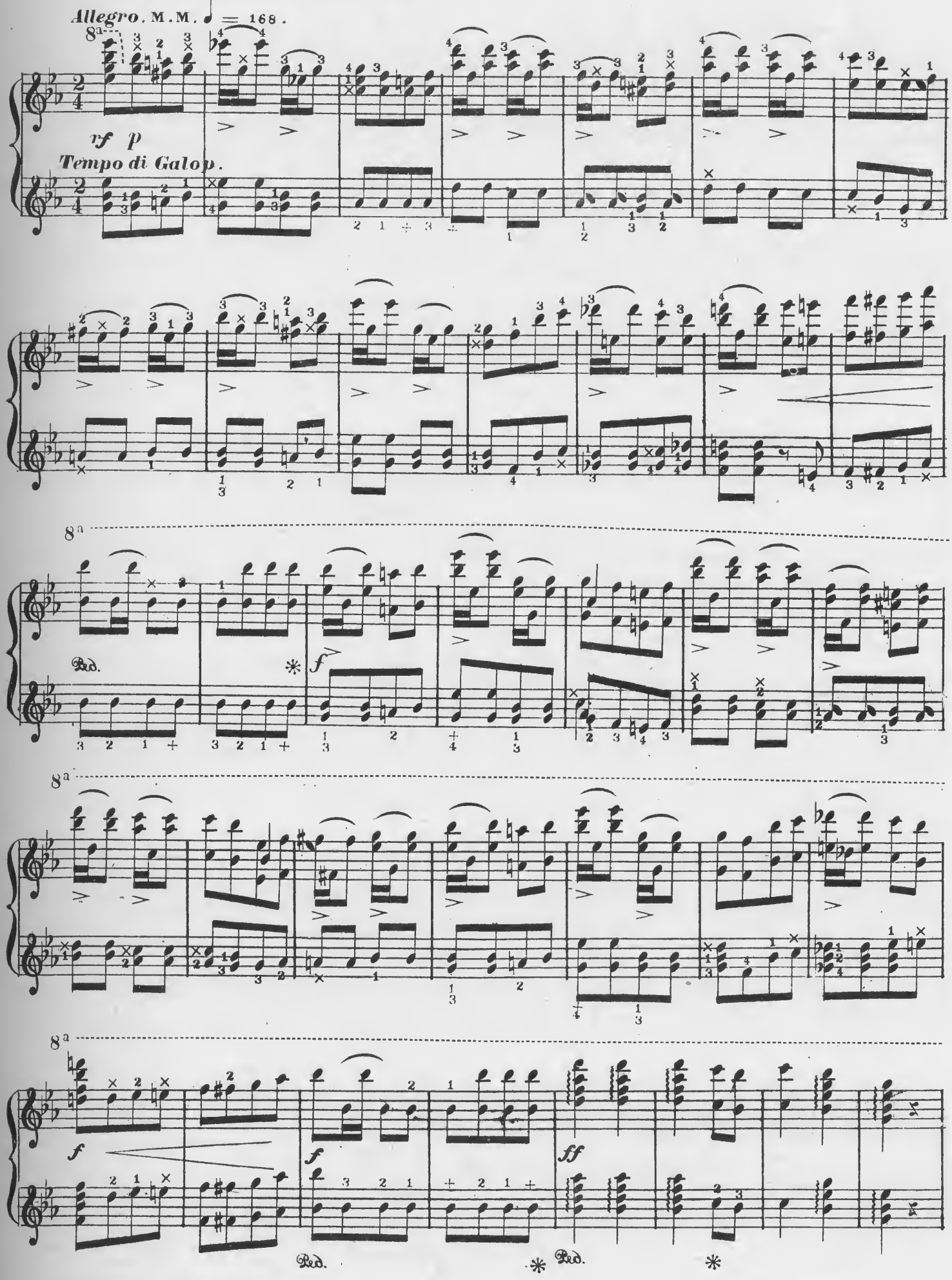
Tempo di Galop.

f

ff

Red. * Red. *

* MARCHE AUX FLAMBEAUX *Boscovitz*. PRIMO.



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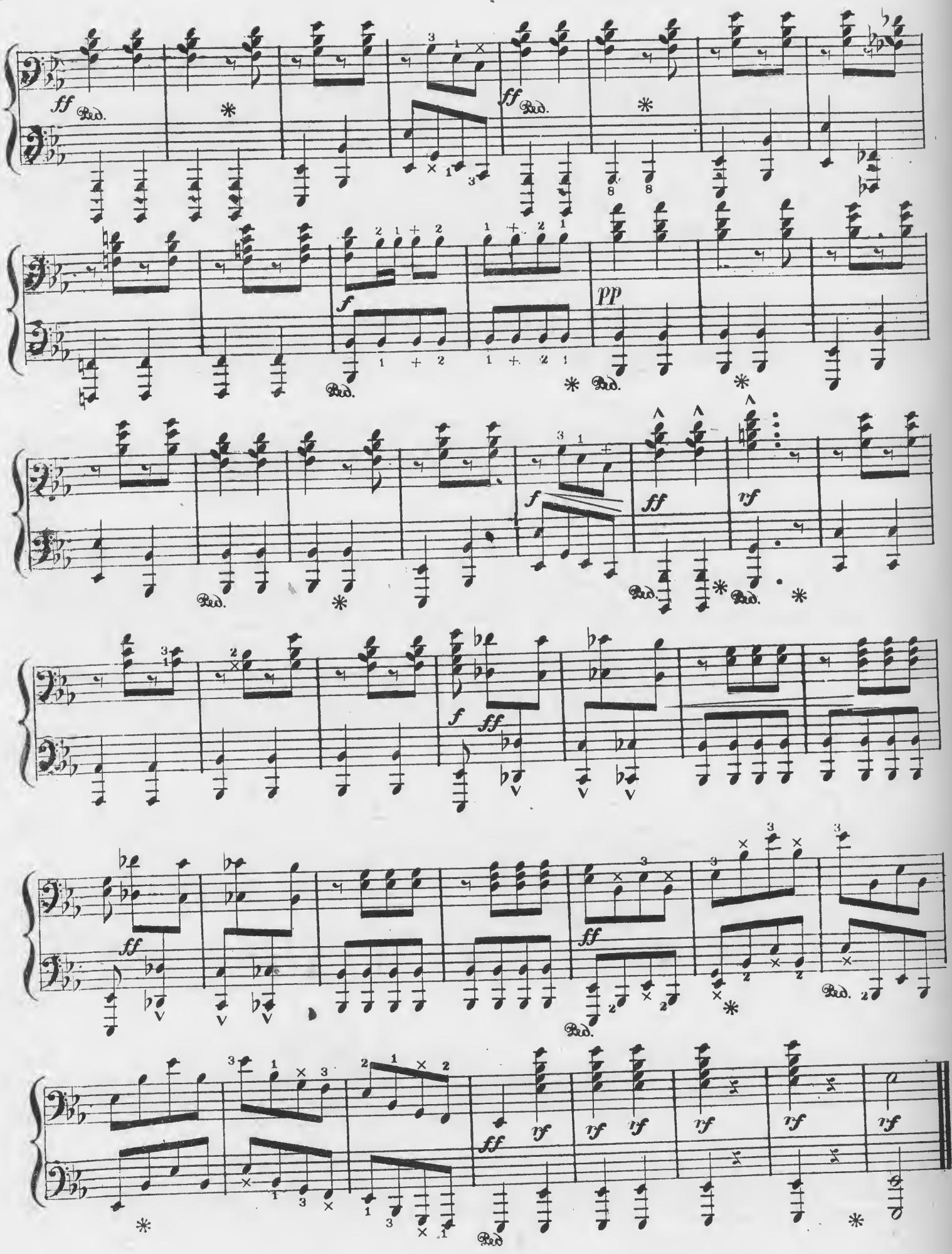
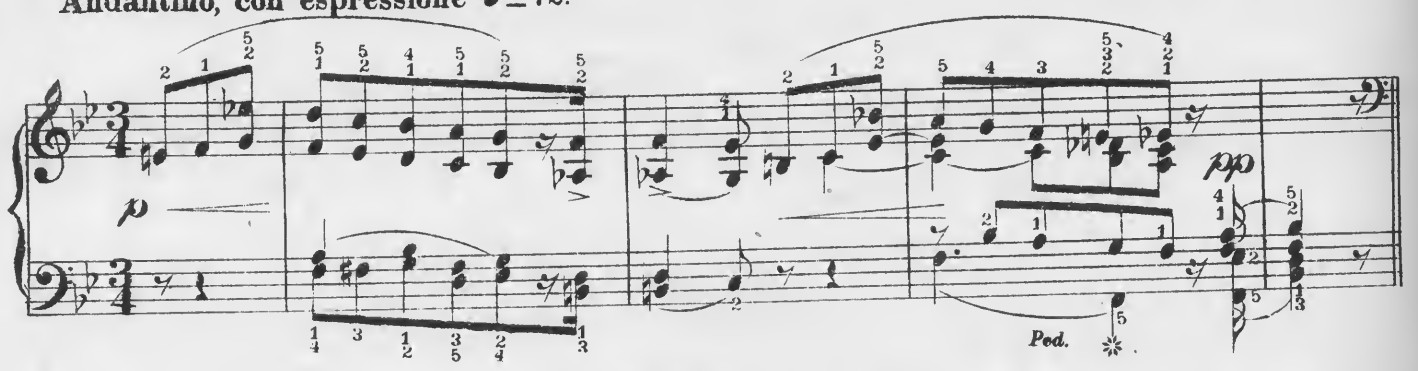

ff
Ped.
f
pp
rf

I THINK OF THEE.

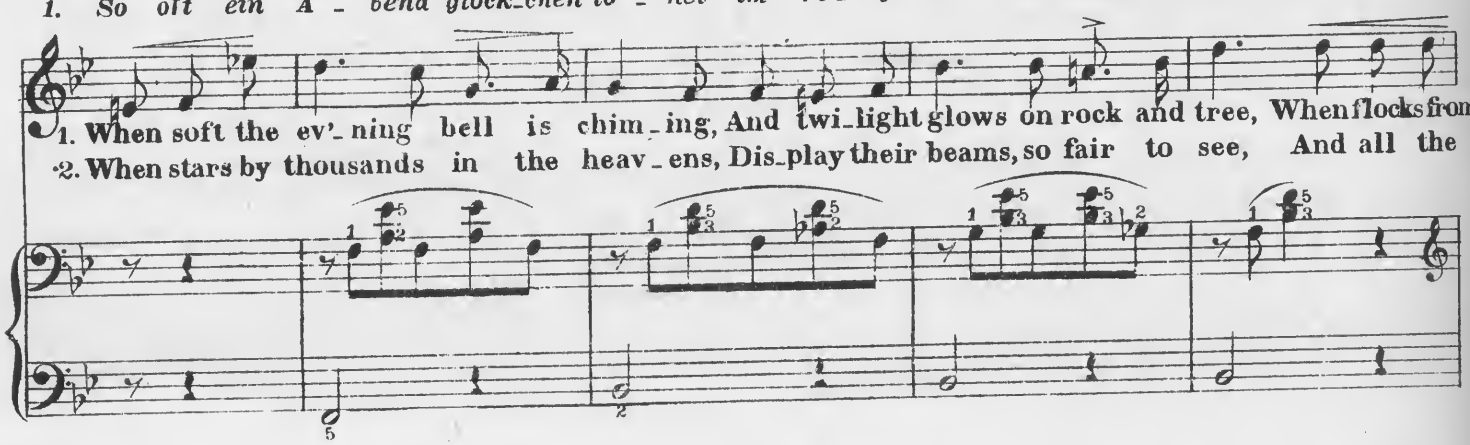
(ICH DENKE DEIN.)

Franz Abt, Op. 213.

Andantino, con espressione ♩ = 72.

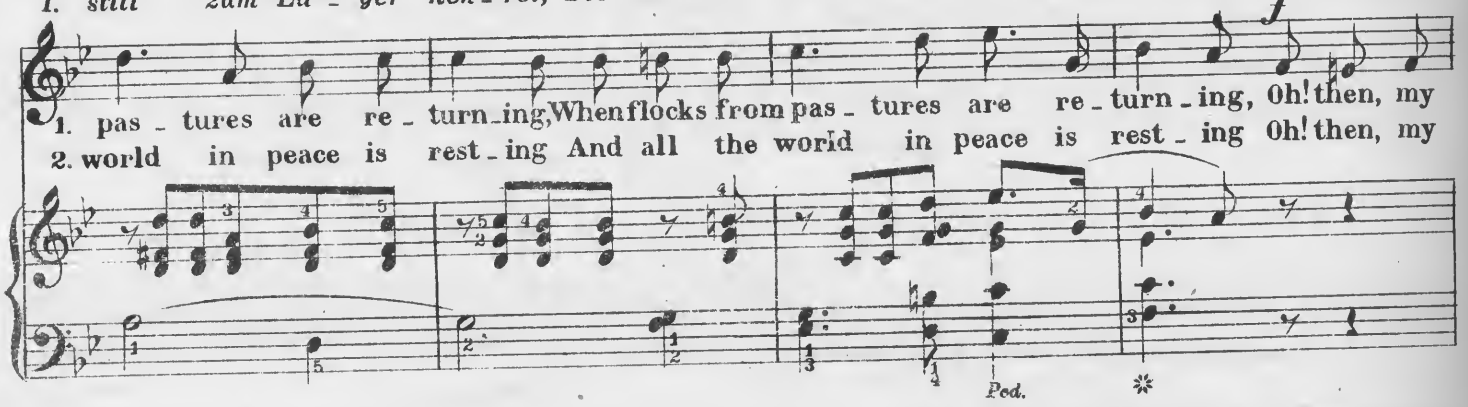


2. Wenn tau-send Stern am Him-mels-do-me er-freun das Aug' mit gold-nem Schein, Die gan-ze
1. So oft ein A-bend glöck-chen tö-net im ro-sig-ro-then Dämmer schein, Die Heer-de



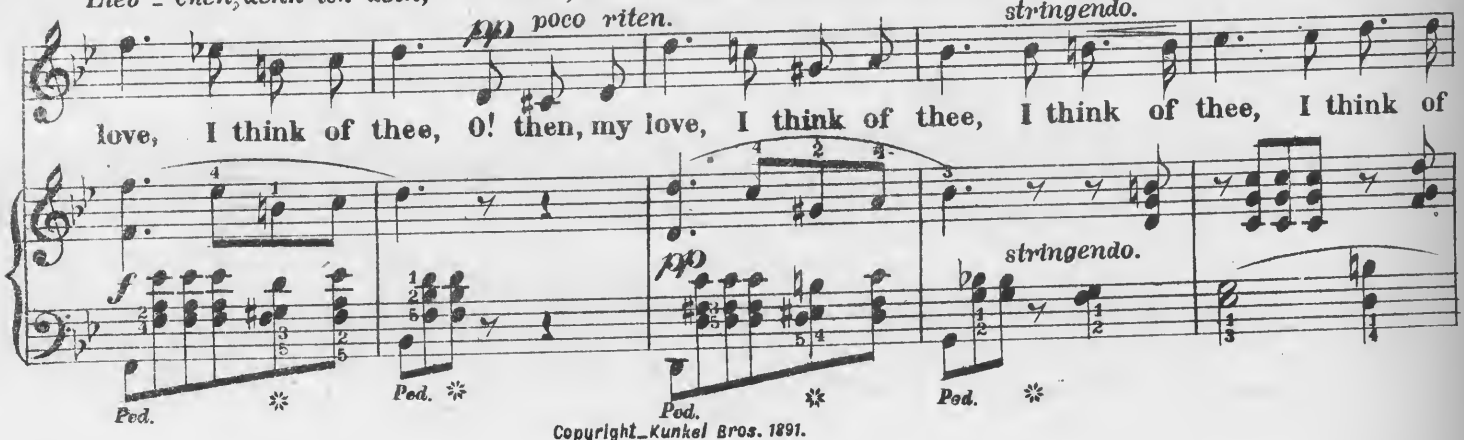
1. When soft the ev'-ning bell is chim-ing, And twi-light glows on rock and tree, When flocks from
2. When stars by thousands in the heav-ens, Dis-play their beams, so fair to see, And all the

2. Welt zur Ruh sich nei-get, Die gan-ze Welt zur Ruh sich nei-get, O dann, mein
1. still zum La-ger keh-ret, Die Heer-de still zum La-ger keh-ret, O dann, mein



1. pas-tures are re-turn-ing, When flocks from pas-tures are re-turn-ing, Oh! then, my
2. world in peace is rest-ing And all the world in peace is rest-ing Oh! then, my

Lieb-chen, denk ich dein, O dann, mein Lieb-chen, denk ich dein, Dann denk ich dein, Dann denk ich



love, I think of thee, O! then, my love, I think of thee, I think of thee, I think of

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dein, o dann mein Lieb_chen denk ich dein! 3. Ein Engel wacht bei mir im Schla_fe und singt in

riten.

thee, Oh! then my love I think of thee! 3. An Angel watches while I'm sleeping And sings in

riten.

Ped. Ped. Ped. Ped.

3. Träu_me süss mich ein, Er zeigt mir stets dein rei_zend Bildniss, Er zeigt mir stets dein rei_zend

3. sweet_est tones to me, She shows mine eyes your charming image, She shows mine eyes your charming

3. Bild_niss, Und dann im Traum noch denk ich dein, Und dann im Traum noch denk ich dein, Dann denk ich

poco riten. *stringendo.*

3. im_age, Ah! then in dreams I think of thee, Ah! then in dreams I think of thee, I think of

molto

Ped. Ped. Ped. Ped.

3. dein, dann denk ich dein, Ja selbst im Traum noch denk ich dein.

riten.

3. thee, I think of thee Ah then in dreams I think of thee.

stringendo. *riten.* *a tempo.*

Ped. Ped. Ped. Ped.

HUMORESQUE.

DANSE des NÈGRES.

Allegretto. ♩ = 100.

Charles Kunkel.

Ben misturato.

pp

p cres.

Giocoso.

mf

Ped.

ten.

f

p

mf

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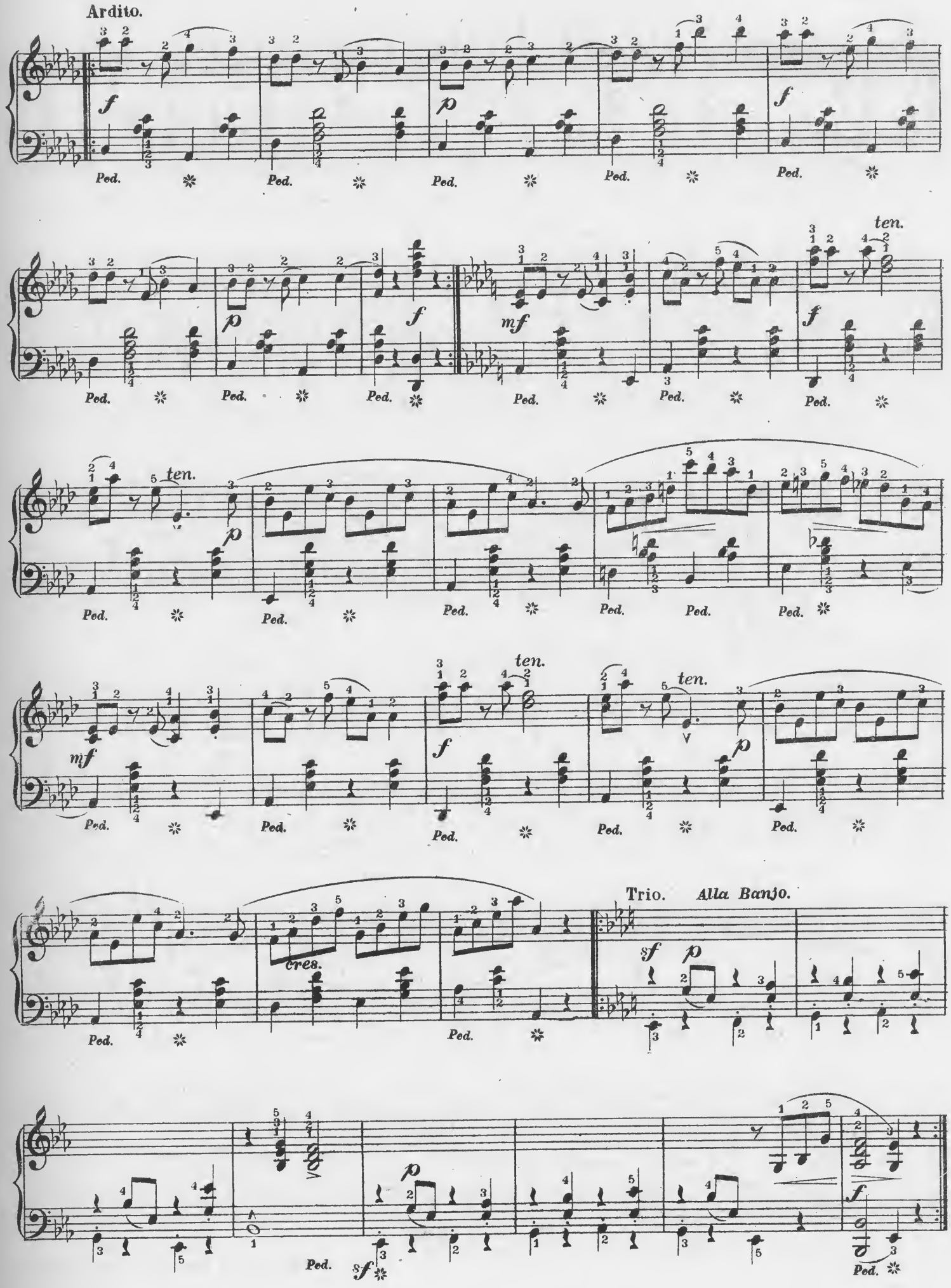
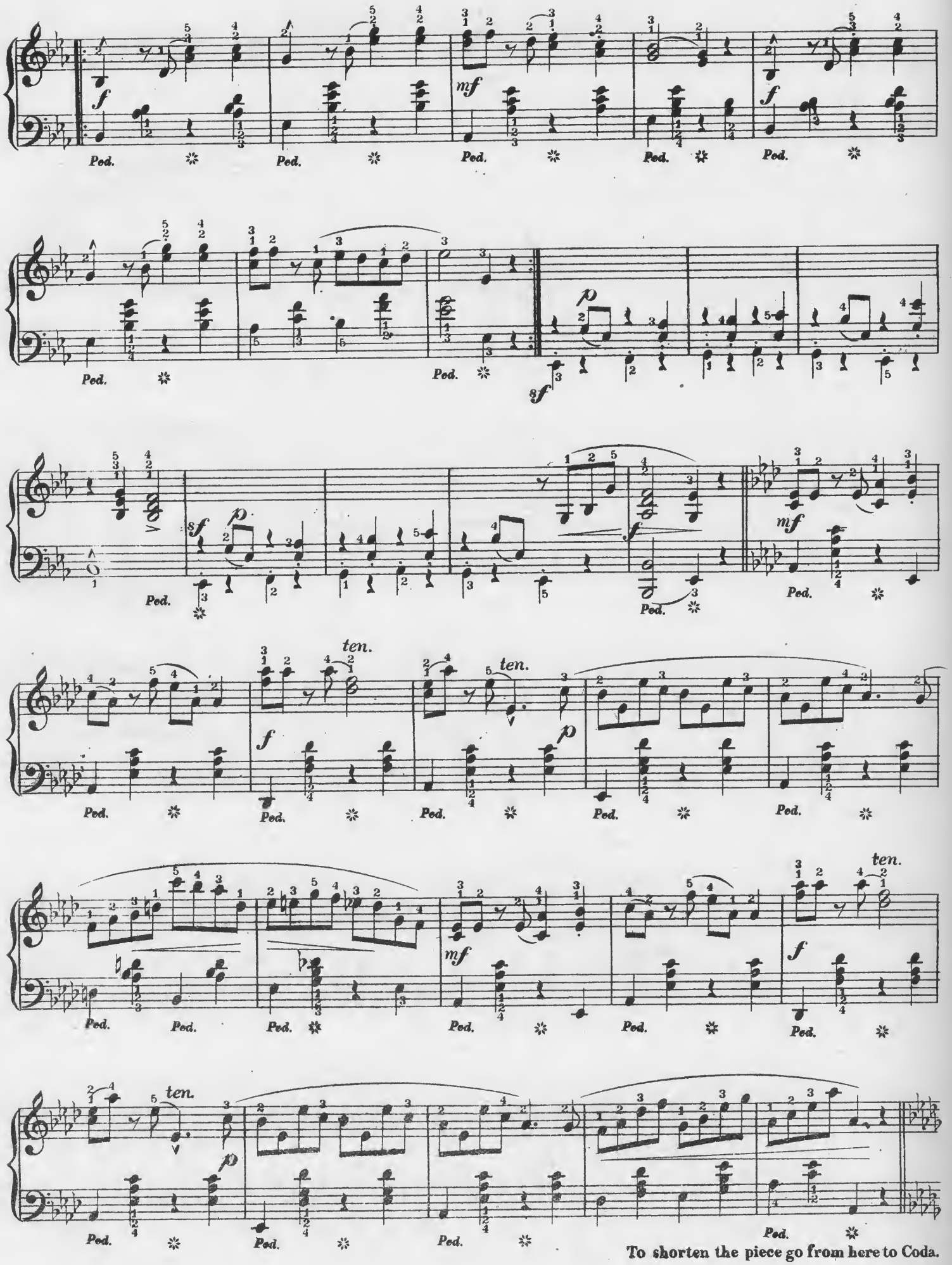
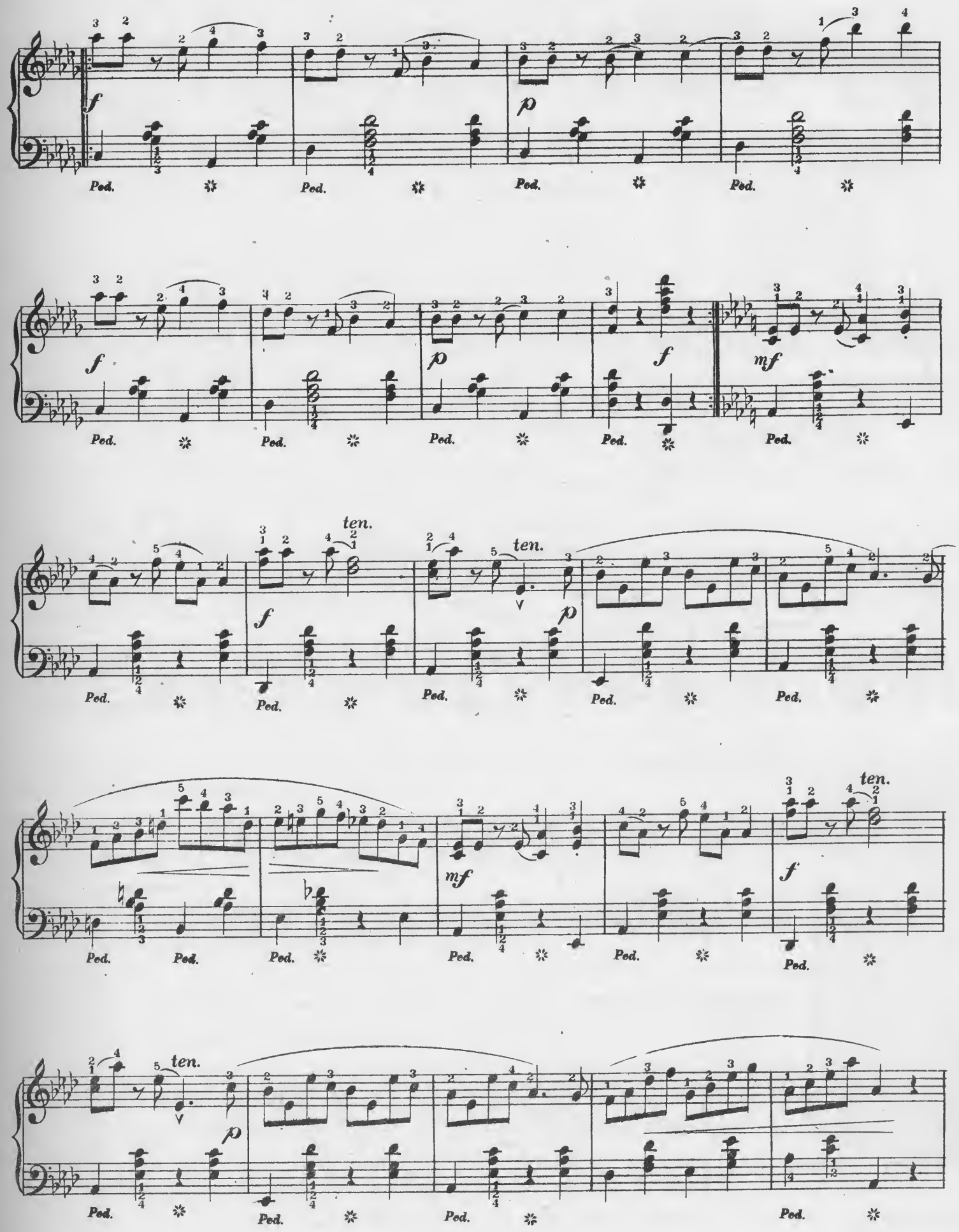

Ardito.
Ped.
ten.
cres.
Trio.
Alla Banjo.



To shorten the piece go from here to Coda.


f
p
Ped.
mf
ten.

Coda.

f

mf

p

Ped. ✲ Ped.

pp

✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

p

pp

sf *ff*

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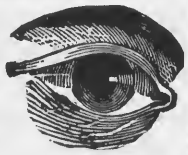

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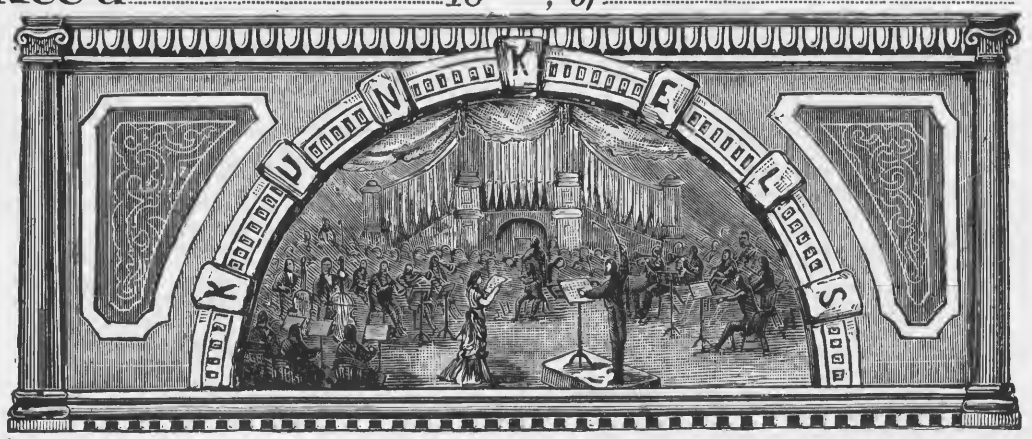

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